

THE MUSICAL TIMES

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3 FEB., 1909

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WEDNESDAY, 9.—11.30, Elgar's "The Kingdom"; Parry's "Beyond these voices there is peace"; Brahms's Symphony in C minor, 8 p.m., Public Hall.—Miscellaneous Concert.

THURSDAY, 10.—11.30, Stanford's "Stabat Mater"; Beethoven's Violin Concerto; Davies's "Everyman"; 7.30, "Hymn of Faith" (Atkins); Bach's "Magnificat"; "Hymn of Praise."

FRIDAY, 11.—11.30, The "Messiah."

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8 p.m. "Ode to Wellington" (Stanford) and Selection. Herr Kreisler, etc.

THURSDAY, OCT. 15. 1 p.m. "Lay of the Bell" (Max Bruch), "Watch ye, pray ye" (Bach), Symphony No. 1, in G minor (Kalinnikov).
8 p.m. "Andromeda" (Rootham), "King Olaf" (Elgar).

FRIDAY, OCT. 16. 1 p.m. "Passions" Oratorio (Woytsch), Choral Symphony (Beethoven).
8 p.m. Evening Concert, Miscellaneous Selection. Madame Clara Butt, Mr. John McCormack, etc.

SATURDAY, OCT. 17. 2 p.m. Opera. "Die Walküre." Wagner.

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TOUR, 1908.

ROBIN OVERLEIGH

(BASS-BARITONE).

SPECIALLY ENGAGED FOR THE FIRST "TETRAZZINI"
TOUR, 1908.

THE TIMES.

May 14, 1908.

Mr. Robin Overleigh, who gave a vocal recital yesterday in Bechstein Hall, has a baritone voice of charming quality, and he has evidently been well trained. . . . His old French songs were phrased and delivered with distinct musical ability; Caccini's "Amarilli" was a good example of sustained singing, and Carissimi's "Vittoria" was brilliantly sung. . . . Walford Davies's "This ae night" was made duly impressive, however, and "I love the jocund dance" was so skilfully sung that it had to be repeated. A couple of songs by A. H. Brewer, Blow's "Self-Banished," and well-known songs by Bennett, Arthur Somervell, and Parry were also given, and the singer made a distinct success.

THE STANDARD.

May 14, 1908.

Praise is due to Mr. Robin Overleigh for presenting such an unconventional programme at his recital in Bechstein Hall yesterday afternoon, and also for his ability in sustaining the interest of a large audience to the very end. He uses his well-trained baritone voice effectively and with a good method of production. The tone is even throughout its range, and of a musical quality, but his singing of Caccini's "Amarilli" and Carissimi's "Vittoria" was expressive, and his phrasing artistic. His rendering of Brahms's songs was his best effort, as they were given with the dignified interpretation they need, and moreover it proved that he will be invaluable in oratorio. He was successful in two new songs by Dr. Herbert Brewer, sung with considerable charm of voice and style.

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VIOLONCELLO.—Walter Granville Britton.

ASSOCIATES.

PIANOFORTE.—Marjorie Ensor Ball, Joan Firth Brewster, Elizabeth Florence Bull, Constance Clarkson, Gertrude Fanny Cook, May Irwin Crowley, Bessie Mary Deedman, Frank Brightiff Dyer, John Edmunds, Ethel Maud Fulljames, Hilda Emma Gale, Winifred Elizabeth Hower, Louis Hodge, Adelaide Irving, Josephine Jameson, Ethel Mary Lawrence, Daisy Lee, Mary Lillian Lord, Harriet McLeod MacDonald, Thomas I. McLundie, Winifred Edith Fellow, Minnie Pitney, Louisa Caroline Kaezner, Marion Winifred Robinson, Marion Muir Thomson Smith, Elsie Clara Louise Spear, Ethel Annie Strange, Gladys Hilda Taplin, Louisa Kate Vivian, Clara Gladys R. Whitaker, Marion White, Florence Gertrude Wildman, Jessie Kathleen Wintle, Doris Victoria Yorke.

SINGING.—Gwendoline Finzi, Leila Gibson Howell, Emily Vingoe Albury White.

VIOLIN.—Mabel Tudor Craig, Mabel Ford, Sydney Youngman.

ORGAN.—Isaac Tattersfield.

HIGHER CERTIFICATES.

PIANOFORTE.—Ethel Betts, Mary C. Burgess, Alice Irene Cole, Elsie Alice Franklin, Matilda Kate Head, Dora Clara Hillyard, Charlotte Mackintosh, Thomas Ivor Owen, Daisy Evelyn Punched, Emily Beatrice Rodda, Cecil William Shepherd, Alice Marianne Sheppard (Honours), Alfred J. Sivil.

SINGING.—Elsie Margaret Blott.

Total number of Candidates, 212. Total number of Passes, 72.

EXAMINERS: G. E. Bambridge; *W. S. Bambridge, Mus.B.; Henry R. Bird; *Hugh Blair, Mus.D., M.A.; *Montague Borwell; *A. E. Drinkwater, M.A.; *Charles Edwards; E. d'Evry; *Ernest Fowles; *S. D. Grimson; *J. E. Hambleton; *H. A. Harding, Mus.D.; *Joseph Holbrooke; *C. Warwick Jordan, Mus.D.; *Thomas Keighley, Mus.D.; C. W. Pearce, Mus.D.; Wilhelm Sachse; Gordon Saunders, Mus.D.; John Warriner, Mus.D.; Wallace Wells.

* These Examiners are not Teachers at the College.
Next Diploma Examination in London and Provinces in January, 1909. Last day of entry, December 7.

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THE ROYAL COLLEGE OF ORGANISTS.

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H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.

The Musical Times.

SEPTEMBER 1, 1908.

DR. H. A. HARDING.

HONORARY SECRETARY OF
THE ROYAL COLLEGE OF ORGANISTS.

'No work begun in earnest, and followed up by quiet perseverance, can fail ultimately to command success.' This utterance of a great master of music is charged with untold potentialities. Its words of wisdom form a complement to those contained in Ecclesiastes ix., 10. The dictum is so wide in its application as to embrace all mankind, from the humblest worker to the greatest genius. So true and so full of encouragement are the above quoted words of Mendelssohn, that they should be stamped in letters of gold upon the minds of all those who wish to serve their generation wisely and well, and taste the sweets of success. And this specially applies to young musicians of the present day, who need to be reminded that little can be accomplished without strenuous work and earnestness of set purpose. Such strivings produce men of grit—men, and women too, who embrace every opportunity of acquiring knowledge in order to strengthen them for the battle of life and the furtherance of the art to which they devote their gifts and energies. One of the many musicians thus equipped forms the subject of this biographical sketch.

Harry Alfred Harding was born at Salisbury on July 25, 1855. He began his musical career as a pianist, and still retains the pleasant 'pianoforte touch' which he acquired in his youth. His first teacher was Mr. T. E. Spinney, who with his sons and daughters, held between them five or six different organ appointments in that city. In recalling his boyhood period, Dr. Harding says: 'I used to practise the pianoforte many hours a day, in fact all the time that could be spared from my school work was spent in this way. From records which I have kept, I find that my daily practice often amounted to eight or nine hours, it being my ambition above all things to become a pianist. I never neglected a chance of playing accompaniments; indeed, I remember when I was about fourteen undertaking the *sole accompaniment* to a travelling pantomime company, which meant three continuous hours' pianoforte playing for several nights. This engagement I soon terminated. The constant companion and friend of my early days was C. W. Pearce (now Dr. Pearce), a Salisbury boy. I shall never forget how impressed I was by his skill at the organ, and by his early developed facility in contrapuntal writing. When, in after years, he heard of my going up for the College of Organists' examination, almost self-taught in regard to counterpoint, he very kindly gave me, by post, many hints which proved invaluable. To return to earlier times. I only took up the organ in a mild sort of way, and

I was greatly handicapped by having to practise on a curious instrument erected in a private house. At that time radiating pedals were coming into vogue, and the owner of this organ was so taken with the idea, that he had his pedal-board made to radiate—but *inwards!* with the result that I had to practise the pedals with my toes *turned in!*'

While in his teens, Dr. Harding became organist of the church of Fisherton-de-la-Mere, a tiny village about twelve miles from Salisbury. The organ there had only one manual and no pedal pipes, and the young organist had to walk two miles each way from Wylve station to Fisherton church. In the spring of 1873, aged seventeen, he was appointed organist and choirmaster of Sidmouth Parish Church, Devonshire, and his first real organ practice began at this period. This post he obtained through the influence of Lord Sidney Godolphin Osborne, the celebrated 'S. G. O.' letter-writer to *The Times*, who lived at Sidmouth. There, year after year, for sixteen years, he worked quietly on, diligently applying himself to his church and his studies, conducting the choral society, and so on.

Dr. Harding has a firm belief in the value of embracing every opportunity for acquiring a knowledge of the diverse opinions of experts on particular subjects, as a means to thorough equipment. Not having had the advantage of the usual orthodox professional musical education, and feeling the urgent necessity of strengthening his theoretical knowledge, he used to take lessons from different teachers during holidays spent in various places—e.g., Dr. Abram, at Hastings; Dr. Haydn Keeton, at Peterborough; and, more especially, Dr. C. W. Corfe, at Oxford. In this connection Dr. Harding says: 'Young musicians in my early days had not the facilities for discovering what they may, or may not, do in examination work, that they have nowadays. I remember Dr. Corfe used to worry me considerably. He would never allow the use of the $\frac{6}{4}$ chord in original harmony work. He said, "Handel never used this chord, and why should Harding?" He always crossed off the 4th of the chord. I used sometimes to take advantage of a journey to London to get an organ lesson from Mr. (now Dr.) Hoyte, who gave me much valuable advice and information; and for some years I went once a week to Exeter, to take organ lessons of Dr. D. J. Wood and, through his kindness, to play the organ at the afternoon service at Exeter Cathedral.' For some considerable time Dr. Harding conducted the Sidmouth Volunteer Brass Band, an experience which he found of great value, and by which he became acquainted with, and learned the capacities of, the different instruments.

In order to obtain a more intimate knowledge of orchestral scores, the subject of this sketch for many years carried on an orchestral society at Sidmouth, of which the 'strings' were admirable. As, however, good wind instrumental players were not available, all the wind parts were represented

by little keyed instruments of the harmonium type, called Orchestrinas, the invention of a clever reed-voicer named Evans, father of Madame Frickenhaus, the well-known pianist. Thus he interested a host of people in the standard orchestral works; and though the effect may at times have been curious, the results justified the means, and in practice were invaluable both to the players and to the conductor by way of making them acquainted with the masterpieces of Haydn, Mozart, Beethoven, and Schubert. Dr. Harding says, with a twinkle in his eye, 'I had to select very patient ladies for the brass wind parts, because of the great number of silent bars!'

In 1875 he passed the examination for the Fellowship of the Royal College of Organists (then the College of Organists), and a few years later the Fellowship examination of Trinity College, London. In 1877, at the age of twenty-two, he obtained the degree of Bachelor of Music at Oxford. Of the 120 candidates who entered for the preliminary examination at that date, he was the only one who took the Doctorate in the shortest time permissible, in 1882. 'After having kept my Doctor's exercise for nine months,' recalls Dr. Harding, 'Ouseley returned it with the commendation "Great credit." I was obliged to have the work—an oratorio on the subject of "St. Thomas"—performed in the Sheldonian Theatre at my own expense. It cost me £120, and yet it was not done on a lavish scale. Dr. Harford Lloyd kindly played the drums for me on that occasion.' To complete Dr. Harding's academic distinctions, he obtained the diploma (organ playing) of Licentiate of the Royal Academy of Music in 1895.

On April 11, 1883, Dr. Harding married Lucy, eldest daughter of the late Rev. Joseph Salvin, Rector of St. Mary's, Castle Gate, York, and in *THE MUSICAL TIMES* of July, in the same year, we read that the Sidmouth Choral Society presented him with a handsome recognition of his services as conductor, to mark the occasion.

After having spent sixteen happy years at Sidmouth—'where everything was delightful, but where the opportunities for musical work were necessarily limited,' Dr. Harding says: 'I was roused from my happy dream in Devonshire by a tempting offer to settle at Philadelphia, as organist of St. Clement's Church. At the last moment the negotiations fell through, but another appointment immediately presented itself, namely, the organistship of All Saints' Church, Eastbourne. A few days afterwards, however, I was offered the post I now occupy at Bedford, which after some consideration I decided to accept. I have never regretted that decision.' Before leaving Sidmouth, Dr. Harding was presented with a piece of plate and a cheque for two-hundred guineas as tokens of the esteem in which he was held in that pleasant watering-place.

At Bedford, the town of his adoption, Dr. Harding leads the busy life of a 'chief musician.' The musical services at the historic parish church of St. Paul are of a cathedral type, and are

maintained in a high state of efficiency. The choir consists of fifty-six voices—boys, thirty-two, men, twenty-four. 'Not only are all the men voluntary singers,' Dr. Harding tells us, 'but they represent all grades of social life. They all simply love it, the church music, and our choir is a veritable brotherhood.' His excellent assistants at the organ, Mr. W. E. Ison and Mr. F. Long, are a great help to him. Every Sunday evening Dr. Harding gives a short organ recital on the fine Norman & Beard organ erected eight years ago. These recitals are attended by large congregations. Every three years a choral festival is held in St. Paul's Church, in which all the choirs in the Archdeaconry take part, Dr. Harding being the conductor. He is also organist to the Corporation of Bedford, an office which dates back to the year 1715. (See p. 570 of the present issue.) Dr. Harding is honorary secretary of the Eastern section of the Incorporated Society of Musicians.

Among his numerous other activities is the conductorship (since 1901) of the Bedford Musical Society. To this excellent organization he devotes two nights—one to the choir, the other to the orchestra—every week during the autumn and winter months, purely as a labour of love, receiving no honorarium for his services: all his evenings during the season are fully occupied with either church, school, choir, or orchestral rehearsals. He is organist and music-master of Bedford Grammar School; he is also professor of music at the Bedford High School for Girls. His most distinguished pupil there was Miss Agnes Nicholls, the well-known soprano singer. Further reference to some of the local interests above mentioned will be found in the article 'A visit to Bedford,' on the opposite page.

In regard to compositions there can be placed to the credit of Dr. Harding a dramatic cantata for men's voices, 'Mucius Scevola,' composed for the Eglesfield Musical Society, Queen's College, Oxford, and produced by them, May 27, 1904; an arrangement of the work for mixed voices had been previously produced by the Bedford Musical Society, on February 9, 1904; Incidental music to 'Persephone' and to an Egyptian play, 'Rhodopis'; Morning Service in D; Evening Services (*Magnificat* and *Nunc dimittis*) in C and F; Communion Service in F; Oratorio 'S. Thomas' for soli, part-chorus, and full orchestra; Psalm 146, for soli, eight-part chorus and orchestra; some songs, and pianoforte pieces.

His industry, amid all the many claims upon his time as a busy teacher, has borne fruit in three educational books of great usefulness: 'Musical Ornaments,' '5,000 different scale and arpeggio examination tests, arranged in irregular order in every key,' and 'Analysis of form as displayed in Beethoven's thirty-two pianoforte sonatas.' The last-named work, which forms No. 34 of Novello's 'Music primers and Educational series,' came into existence thus—to quote its author's own words:

'I began writing my analyses of Beethoven's Pianoforte sonatas for my pupils without any idea

of publishing them. I send the manuscript of November was issued in thousands.

Dr. Harding is a lecturer on more interesting engagements. Lectures before the children's interests of 800 boys, the High much with Second non-existent enter the that child Element better to so-called 1901 to musical Manches

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of publishing them. I was advised, however, to send the manuscript to Sir John Stainer, editor of Novello's Primer series, with the result that it was issued in 1889, and since then about fifteen thousand copies of the book have been sold.'

Dr. Harding has been greatly in request as a lecturer on musical subjects; indeed, he has always more invitations to lecture than he can accept. His engagements have included University Extension Lectures. He is now preparing one to read before the Froebel Society on 'The training of children's voices.' 'This is a subject which interests me exceedingly,' he observes. 'With 800 boys at the Grammar School and 600 girls at the High School passing through my hands, I see much which goes to prove that voice-training in Secondary Preparatory Schools is practically non-existent. I examine the voices of all those who enter the two schools I have named, and I find that children who obtain scholarships from the Elementary Schools of the town are generally better trained than those who come from the so-called Preparatory Schools.' From the years 1901 to 1903 he was one of the examiners for musical degrees in the Victoria University, Manchester.

The personality of a man: what a wonderful asset or otherwise that may be in the career of a practical musician. How many clever men—born too clever, perhaps—fail for the lack of those social attributes which smooth and hasten the journey along life's pathway towards the goal of success. Geniality, gentlemanlike-bearing, the respect of one's fellow men, and honesty of purpose—who can estimate the sum of them? And when these attributes which go so far to make personality are combined with good health, skilled musicianship, indomitable perseverance, 'and patient continuance in well-doing,' the award which awaits a man thus equipped for the battle of life is assured. Dr. Harding is one thus gifted in heart and mind. The esteem in which he and Mrs. Harding are held in Bedford was exemplified by the handsome presentation recently made to them—by the Mayor of Bedford, on behalf of the subscribers—on the occasion of their silver wedding, an event which was reported in the May issue of this journal; and it should be recalled that only four years ago, after the first performance of his cantata 'Mucius Scaevola' by the Bedford Musical Society, he was presented by the members with a solid silver tea-service and an album as a token of regard. It was a well-merited testimony to his worth when, after the lamented death of Dr. F. J. Sawyer in April last, he was unanimously elected Honorary Secretary of the Royal College of Organists. Keenly alert to make the Royal College of Organists—of which he has been a Fellow for more than thirty years—increasingly useful, and to augment the value of the diplomas that are granted, Dr. Harding has been kind enough to furnish replies to the following questions:

'Considering its importance in the equipment of a church organist, do you think more attention

should be paid in the examinations to the matter of the accompanying of church services?'

'This is the very subject which has been occupying the attention of the Council for some time, and at the next examination, to be held in January, 1909, for the first time, the Associate candidates will be obliged to accompany, on the organ, *the singing of a choir* in canticles, psalms, &c. This is a step in the right direction.'

'Do you think choir training should be a compulsory subject at the examinations?'

'In regard to this subject a complete and exhaustive choir training examination is provided by the Royal College of Organists, but at present it is only open to Fellows. Whether it would be wise or desirable to allow Associates to sit for this examination is a matter for consideration.'

There can be no doubt that Dr. Harding will use his influence in making the examinations of the Royal College of Organists eminently practical, and that under his wise and genial administration of the office which he holds, the prestige of the Institution will be fully maintained and its usefulness increasingly developed.

A VISIT TO BEDFORD.

Bedford is one of those clean, compact, and pleasant towns which owe not a little of their attractiveness to a beautiful river. The delightful water-way of the Ouse, with the handsome promenade embankment on its north side, is, however, by no means the only feature of interest in the place. Antiquity, famous men, several fine parish churches, splendid and exceptional educational advantages, and a flourishing musical society are some of the things which combine to give distinction to the town, and make a visit to Bedford an enjoyable experience.

In regard to antiquity, it may suffice to hark back to A.D. 571, when a battle was fought between Cuthwulf, brother of Ceauline, King of the West Saxons, and the British army, at Bedicanford, or Bedican-fortha, the protected ford, the Saxon name of the place. During the reign of Ethelred, in 1010, Bedford was one of the places sacked and burned by the Danes as they traversed the valley of the Ouse. In Domesday, Bedford was never apportioned into hides (*hidata*), with the exception of one hide worth 100 shillings with which St. Paul's Church was endowed. Its old castle—said to have been built by Edward the Elder, son of King Alfred, but now demolished—is frequently mentioned in history. As early as the year 1166 Bedford received its first charter; this document, still preserved, has been followed by twelve other charters, the last bearing date 1666.

The two most distinguished men associated with the town are John Bunyan and John Howard. Although the author of 'The Pilgrim's Progress' was born (in 1628) at Elstow, a village to the south of Bedford, he passed the greater part of his life in the town as a preacher and writer of

religious books. He wrote his *magnum opus*, 'The Pilgrim's Progress,' during his imprisonment in a jail, formerly situated on old Bedford bridge, that has long ceased to exist, though misinformed or imaginative guides point out to American tourists the existing county jail—built in 1801, and 113 years after Bunyan's death—as the place of his incarceration! A colossal bronze statue of Bunyan, by Sir Edgar Boehm and erected at the cost of the Duke of Bedford in 1874, occupies a prominent place in the town. John Howard (1726?–1790), well-known as 'The Philanthropist,' has added lustre to the town by reason of his intimate association with it. In 1758 he settled at Cardington, a village three miles from Bedford which still bears traces of the benevolence and philanthropy of the Howards. It was not, however, till he was fifty years old that John Howard began his indefatigable and successful visitation of prisons in Great Britain and all over the Continent, with results that revolutionized the condition of prisons in almost all civilized countries, and justly earned for him the title of 'Philanthropist.' In the Market Square, between the High Street and St. Paul's Church, is a bronze statue to John Howard, which was unveiled by the Duke of Bedford in 1894.

The good people of Bedford have reason to bless the name of one of its townsmen, Sir William Harpur. Why? Because of the charitable and educational institutions endowed by him. Born, at Bedford, of poor parents, in or about the year 1496, he was sent to London to be apprenticed to a tailor. He ultimately amassed a considerable fortune, and became Lord Mayor of London in 1561. Five years earlier—in 1556, when he was elected Sheriff of London—he conveyed to the 'mayor, bailiffs, burgesses, and commonalty of Bedford' thirteen acres and one rood of meadow land in the parish of Holborn. This land was then valued at £40 a year; it now realises an annual income of about £14,000! The objects of Sir William Harpur's gift were the establishment of a 'free and perpetuall schole ffor the erudycion and instruccion of chylidren and youthe . . . ffor the maryage of pore maydes of the sayd towne, and for porre chylidres ther to be nurryashed and enformed': the residue of the income was to be distributed 'in almes to the poore of the sayd towne for the tyme beinge.' By Act of Parliament and the Education Commission the proceeds of

this now munificent gift are thus appropriated: four-elevenths to the Grammar School and the High School for Girls; four-elevenths to the Boys' and Girls' Modern School; two-elevenths to the Elementary Schools; and one-eleventh to eleemosynary purposes, including the almshouses in Dame Alice Street. Dame Margaret, Sir William's second wife, is buried in St. Paul's Church, and it is therefore more than probable that Sir William was himself interred there also.

No wonder that people are attracted to Bedford—it is only an hour's railway journey from London—if only for its great educational advantages! The present buildings are worthy of the objects of Lord Mayor Harpur's gift. The Grammar School, a fine block of buildings erected in 1889, has accommodation for 1,000 boys (the present roll is 800), while a handsome chapel has just been erected in the spacious grounds, which cover twenty

acres, as a further addition to the equipment of this excellent and flourishing school. Among distinguished 'old boys' were the late Colonel Fred Burnaby, of 'A Ride to Khiva' fame, and Lord Brampton, better known as Mr. Justice Hawkins. At the High School for Girls (opened in 1882) there are 600 pupils. Both these splendidly equipped educational establishments contain an organ, and the musical part of the curriculum at both schools is in the good hands and under the wise direction of Dr. H. A. Harding.

Book-lovers will be interested to learn that a library has existed at Bedford for more than



THE ARMS OF BEDFORD.

two centuries—'The foundation whereof was laid in the year 1700 by the contributions of the Gentry and Clergy.' An early catalogue—probably the first that was printed—is dated 1706, of which a copy is in the British Museum. The library now forms part of the Bedford Literary and Scientific Institute and General Library. The most important treasure formerly preserved there was a perfect copy of 'The Royal (or Royall) Book, or a Book for a Kyng,' printed by Caxton, at Westminster, circa 1487. On March 20, 1902, by order of the Council of the Bedford Library, this precious tome was sold by Messrs. Sotheby, when it realised the record price, for a Caxton, of £2,225, the purchaser being Mr. Quaritch. It is probably the largest and finest copy existing of the 'Royal Book,' and is (or was when sold) bound in Caxton's oaken boards, the leather stamped in diagonal compartments of dragons and roses (the back missing).

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evidently in the state in which it originally left the famous printer's workshop. Bound inside the covers of the 'Royal Book,' one at each end to strengthen the binding, were two copies of an Indulgence granted by Pope Sixtus IV. to all who would assist in opposing the Turks at the Siege of Rhodes, printed by Caxton in 1481. These copies of the Indulgence—consisting of a single leaf of vellum, 6 x 8 inches, and comprising twenty-four lines of type—were separated from the volume and

to the visitor having those tastes. So it is at Bedford, the churches of St. Peter, St. Mary, and St. John, and the parish church of St. Paul presenting many interesting features. Of the last-named imposing edifice a photograph is given on p. 571. The earliest ecclesiastical reference to the town seems to be found in the Anglo-Saxon Chronicle under date A.D. 971, where it is said that when Oskytel, Archbishop of York, died at Thayne, Thurkytel, his kinsman and abbot of



THE BUNYAN STATUE AND ST. PETER'S CHURCH, BEDFORD.

(Photograph by Messrs. Blake & Edgar, Bedford.)

sold at the same time as the 'Royal Book,' the prices obtained being £265 and £145 respectively. The Library still retains the copy of Foxe's 'Book of Martyrs' (edition of 1641) which bears the autograph of John Bunyan, written in the year 1662 while he was a prisoner in Bedford jail.

From a musical, no less than an antiquarian and architectural point of view, the parish churches of an old English town invariably prove attractive

Bedford, carried his body thither and buried it. Reference to the church in Domesday has already been made. Up to the year 1528, St. Paul's was in some measure used as a collegiate church, under and served by chaplains appointed by the prior and convent of the B.V.M. and St. Paul, Newenham, founded by Simon de Beauchamp, who was buried before the high altar just 700 years ago. The building itself probably stands

on the site of the collegiate church which existed in Saxon times. It was rebuilt in the reign of King John, but was pulled down in 1216 by Falkes de Breauté, a military adventurer of that time, in order to provide materials for rebuilding the castle! Ten years later, however, Henry III. gave some of the materials from the castle which he had dismantled for the rebuilding of the church. In the 15th century a clerestory was added, a finely-carved oak roof put throughout the building, the north transept removed, and other alterations made. In the reign of Henry VIII. the church became for a time the cathedral of a suffragan bishop.

During the first half of the 19th century the church was terribly disfigured in that both the chancel and lady chapel were separated from the main building by a wooden screen, and used as receptacles for lumber! The pulpit and altar were placed on the south side of the heavy-galleried building, so terribly debased had the taste for church architecture become. In 1866-67 the central tower and spire were rebuilt, the chancel and lady chapel opened out, and other needed improvements made. The building now consists of a chancel with a south aisle (the lady chapel), and a nave with north and south aisles, the total length being 147 feet. Much has been done in the way of alterations and improvements during the incumbency of Canon Lambert Woodard, the present vicar, a son of the well-known educational philanthropist, Canon Nathaniel Woodard, who founded the schools bearing his name, at Lancing and elsewhere. The renovating hand of the late G. F. Bodley, R.A., can be seen in the elaborate rood-screen which has replaced the old screen, now located at the entrance to the chancel aisle. It was in St. Paul's Church, Bedford, that John Wesley, in the year 1758, preached his celebrated sermon called 'The Great Assize,' taking for his text the appropriate words, 'We shall all stand before the judgment-seat of Christ.' The 15th-century carved pulpit of white stone from which he delivered that discourse is still to be seen in the chancel aisle. In his 'Journals,' under date of March 10, 1758, Wesley writes: 'The congregation at St. Paul's was very large and attentive. The Judge, immediately after sermon, sent me an invitation to dine with him, but, having no time, I was obliged to send my excuse, and set out between one and two.' The tower contains an excellent peal of ten bells. From the middle of the 18th century the psalm tune 'Bedford,' composed by Weale, has been played on the bells: for the greater part of that time it could be heard hourly, now its strains alternate with other tunes, which are played every three hours.

Mention of the tune 'Bedford' naturally leads to the musical associations of the church which gave it birth. Hitherto very little information has been forthcoming about its composer, William Weale. It has been assumed that he was appointed organist in 1715, the year in which Gerard Smith erected an organ in the church.

This, together with the dates of his degree of Bachelor of Music at Cambridge, and of his death, are all that is known concerning him. But during the recent visit of the present writer to Bedford he was able to search the Corporation records of that period, with results that furnished the following information, which it is believed has not hitherto been made known.

The first refers to the erection of an organ in the Parish Church of St. Paul and the appointment of an organist thereto 'at the cost and charges' of the Corporation. The following is the Minute:

6th March, 1713.

It is agreed unanimously that if there be subscribers sufficient to purchase & set up an organ in St Pauls Church between this & Michas day next that then an organist shall be yearly provided & paid at the costs & charges of the said Corporation & to allow such a yearly salary as the Mayore & Councill shall think fit payable quarterly.

A year later, 'At a Comon Councill held in the Guildhall Chamber there by on the first day of March A.D. 1714' (that is, 1715, allowing for the old reckoning), a long Minute relating to the salary and duties of the organist reads thus:

WHEREAS there are subscriptions made by severall noblemen of the County of Bedford & also divers of the Gents of both Town & County & others for & towards the purchasing & fixing setting up and erecting of a good tuneable Organ in the Parish Church of St Paul in the sd. Town in the most convenient place there Wch. Subscriptons doe amount to Two hundred & thirty pounds & upwards wch. is intended to be set up erected & finished on or before Michas day 1715 & is to continue soo long as the Religeon & liturgy of the Church of England by law established shall endure to & for the use of the said Parish.

Whereof Wee the Mayor Bayliffs Burgesses & Comfalte in Comon Councill assembled Doe hereby agree enact grant and accordingly order & allow Twenty pounds per ann to be paid halfe yearly out of the rents & revenews of the said Town in our disposal wch dos not arise from the gift of Sir W Harper deceased or any other gift expressly given to charitable use wch wee declare shall not be. but that twenty pounds per ann shall be paid as aforesaid to an organist well skilled & qualified to performe & play thereon to be named & appointed by the sd Corporaton & their Successors for ever under their seale & therefore Wee the said Major Bayliffs Burgesses and Comfalte in Comon Councill assembled Doe hereby authorize and impower the Mayor for the time being to set the Towne seale to an instrument for that purpose to be drawne up. And it is provided that in case the sd Corporation in Comon Councill should neglect omit or refuse to appoint authorize or depute a sufficient person qualified to be organist thereof in one Month after the same are finished or the place vacant that then & in such case the Minister of the sd Parish of St Paul for the time being shal notate authorize and depute a fitt and sufficient person to supply officiate tune and play upon the same at the sd. Corporaton charges aforesaid weekly upon Sundays Prayer days & Holy days as in other places. and that the Mayor for the time being is hereby impowered & authorized to issue out his ordr to the chamberlains upon the sd. Organist performing his duty herein duly to pay him for the some wthin fourteen daies after every half year at furthest wch shall be the Chamberlains sufficient Warrant

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for paying the same to be allowed yearly upon their accounts and if the said organist shall wilfully neglect or omit his duty by himselfe or some fitt person and not performe the same It shall and may be lawfull for the sd. Mayor Bayliffs Burgesses & Comaltie upon admonition made to him from the sd Corporation or the Major & Aldren for the time being & at their pleasure for the sd Corporation to appoint & depute an other fitt person in his room or in default as aforesd. for the Vicar of St Pauls parish for the time being soe to doe *quoties toties etc.*

of Bedford? The question cannot be definitely answered, but it seems probable. For the purposes of this article Mr. C. Elton Halliley, treasurer of the Bedford Musical Society, has kindly searched the registers of the church to discover, if possible, fresh information concerning the Weale family. Although the registers are greatly damaged by damp, Mr. Halliley has been able to decipher the following entries.



ST. PAUL'S PARISH CHURCH, BEDFORD.

(Photograph by Messrs. Blake & Edgar, Bedford.)

Weale's appointment to the organistship is recorded in a Corporation Minute of April 1, 1715:

It is ordered &c that Wm Weale jun Esq is made choyce of to be Organist to the Organs of St Pauls parish to play thereon he qualifying himselfe soe as to be fitt & capable of performing & playing upon the same instrumt duly then he is to have the sallary agreed upon by the sd Corporation to the sd Organist.

Here, then, we have conclusive information as to the date of Weale's appointment. Was he a native

- | | |
|------------------|---|
| 29 August, 1718. | Bury'd Elizabeth ye wife of Mr. William Weale. |
| 2 Dec., 1719. | Bury'd Robert, Weale's organ blower. |
| 25 Nov., 1722. | Baptised William ye son of Mr. William Weale and Mary his wife. |
| 24 March, 1724. | Baptised George ye son of George Weale, apothecary, and Anne his wife. |
| 4 Sept., 1727. | Bury'd Mr. William Weale organist. (He was interred in the churchyard.) |
| 1 Nov., 1728. | Bury'd John ye son of Mary Weale widow. |

The above entries suggest the question whether the Elizabeth Weale who died in August, 1718,



ST. PAUL'S PARISH CHURCH, BEDFORD, OF WHICH WILLIAM WEALE WAS ORGANIST.

(Photograph by Messrs. Blake & Edgar, Bedford.)

was the organist's mother or wife? (It will be remembered that the Corporation appointment of April 1, 1715, quoted on p. 571, gives William Weale, *junr.*, Esq.) If Elizabeth Weale was his wife, he must have married again before 1722. Was George Weale, the apothecary, a brother of William? If so, it seems to suggest, by inference, that the Weales were Bedford folk. There the matter must rest for the present; in the meantime the reader who is interested in the tune 'Bedford' will find its history, together with a facsimile of its earliest known appearance, in *THE MUSICAL TIMES* of March, 1908, p. 165.

With regard to the 'good, tuneable organ' above referred to, in St. Paul's Church—probably the first erected there—a Corporation Minute of September 9, 1715, furnishes proof that the instrument was not quite ready at that date. It reads:

It is agreed & by the Mayor Bayliffs Burgesses & Comaltie accordingly enacted that the time for finishing the organs which are in a forwardness & begun shall be enlarged untill St Thomas next & that the twenty pounds per annm a salary to the organist shall be secured by a deed of grant which Mr Mayor is impowered to pass under the Town Seal.

The following is the specification of the organ, taken from the manuscript book of organ specifications made by the late Dr. E. J. Hopkins,

and now in the possession of the present writer. It was built by Gerard Smith, a nephew of the celebrated 'Father' Smith:

GREAT ORGAN (9 stops).					
Pipes.			Pipes.		
Open diapason ...	52	Fifteenth ...	52		
Stopped diapason ...	52	Sexquialtera, III. ranks	156		
Principal ...	52	Cornet, to c ¹ , V. ranks	135		
Twelfth ...	52	Trumpet ...	52		
CHOIR ORGAN (4 stops).					
Stopped diapason ...	52	Flute ...	52		
Principal ...	52	Fifteenth ...	52		
SWELL ORGAN (4 stops).					
Open diapason ...	27	Hautboy ...	27		
Stopped diapason ...	27	Fifteenth ...	27		
Compass: Great and choir organs GG, short octaves, to d ³ in alt. = 52 notes.					
Swell organ: Middle c ¹ to d ³ in alt. = 27 notes.					
Total number of pipes = 971.					

The Tierce and Sexquialtera are too large measure, and in consequence spoil the chorus. All the rest, particularly the Choir organ, is very fine, but $\frac{1}{2}$ of a note too sharp.

The immediate successor of William Weale in the organistship of St. Paul's Parish Church, Bedford, was probably John Barlow, whose conduct does not seem to have been above reproach. He received notice to quit that office, in a Corporation Minute dated March 18, 1734:

It is agreed and ordered that John Barlow the present Organist of St Pauls Bedford shall receive his Quarter Salary due at Lady Day next and that the said John Barlow

for his notorious misbehaviour and abuse of the Organ shall be immediately discharged from executing the sd office for the future and the said John Barlow is discharged accordingly. The Salary aforesaid not to be paid till such pipes belonging to the Organ, that are or may be in the sd Barlows custody shall be returned.

There is nothing to show whether Mr. Barlow returned the said organ pipes. In the Bedford Library is an engraving of the church as it stood in 1732, with this inscription :

A south west prospect with ichnographie of Saint Pauls Church and the Town Arms of Bedford drawn, engraved, and printed by John Barlow, organist of the same. 1732.

It is dedicated to John Carteret, Earl Granville, the eminent orator, diplomatist, and politician in the reigns of the early Georges. Mr. John Barlow evidently combined the occupations of engraver and printer with that of organist. There is a well-grounded tradition in the town that more than a century ago a young musician named Henry Rowley Bishop applied for the organistship of St. Paul's Church. His application was not entertained, however, with the result that he did not make his 'Home, sweet home' at Bedford!

In or about 1832—a very low-water period of ecclesiastical iconoclasm—Gerard Smith's organ was turned out of St. Paul's and sold to the Moravian Church, Bedford—where it still remains, but in an enlarged form—for the sum of £50, an amount at which its handsome carved-oak case alone might have been valued, and a mean-looking instrument by Flight & Robson took its place. The present organ, consisting of three manuals and forty-five sounding stops, was erected by

Messrs. Norman & Beard in 1901. Dr. H. A. Harding is the present organist and choirmaster of the church. (See p. 565.)

If only as a study in contrasts—comparing the past with the present—reference to the old-time musical doings in a provincial town is not without interest. So it is with Bedford. Seventy-two years ago a concert given there obtained a somewhat extended notice in the *Musical World* of July 22, 1836, from which the following is extracted :

BEDFORD.—On the 15th inst. an evening Concert was given in this town at the new Subscription Rooms, by Mr. R. Nunn, which was very well attended by several of the first families in the county. The singers were, Miss Wagstaffe, a Miss Button (pupil of Mr. Nunn) and Mr. Parry Junr. [John Parry]. A select band . . . was most ably led by Mr. Wagstaff of the English Opera House. They performed with great precision Beethoven's Symphony in C, and Mozart's Symphony No. 1, both of which were much relished by the audience. . . .

The concert finished with that mirth-inspiring morceau 'Vadasi via di qua,' which convulsed the audience with laughter, particularly as it was loudly chorussed by the band. This had a most singular effect [no wonder !]; and the encore was the most enthusiastic ever heard within the walls of a concert-room. The company departed soon after eleven, highly gratified with the great treat Mr. Nunn (who presided at the pianoforte) had provided for them.

Eight months later—March 24, 1837—the same journal again recorded another music-making in the town, by reprinting a notice culled from the *Beacon*, evidently a local journal. It reads :

BEDFORD HARMONIC SOCIETY.—On Wednesday evening, the first of an intended series of amateur concerts was given in the New Rooms, before an unusually brilliant auditory, to



THE EMBANKMENT, BEDFORD, WITH THE STONE BRIDGE IN THE DISTANCE.

(Photograph by Messrs. Blake & Edgar, Bedford.)

the number, we should suppose, of about four hundred persons. The performances commenced with the overture to *Artaxerxes*, and although the difficulty to be encountered was considerable, such was the degree of proficiency our amateurs had attained to, that the piece was rapturously encored . . . The beautiful (Occasional) Overture of Handel, commencing the Second Part, was also encored. Of Mr. Nunn's 'Lord, remember David,' no less can be said than that the whole assembly were at once awed and elevated, and the liveliest emotions succeeded its conclusion . . . The greatest credit is due to Mr. Nunn for his exertions in establishing this infant society; and industry in the performers, with the fostering care of its patrons, will combine to make it, in all respects, worthy of the town of Bedford.

After that we may turn to the music-makings of the present day, first making mention of a Choral Society started a few years ago in connection with the parish of St. Martin's, which is doing good work and is flourishing under the able conductorship of Mr. Percy Aston, organist of St. Martin's Church.

The Bedford Musical Society is a vigorous and artistic organization. In regard to its history and achievements, Mr. C. Elton Halliley, its indefatigable honorary treasurer, says: 'The Society, founded in 1867, was for thirty-three years conducted by Mr. P. H. Diemer, but now the active duties of conductor are discharged by Dr. Harding. Each season our object is to perform, if possible, one old and one modern work. Three concerts are given every year, and it may safely be said that the Society is a success both from an artistic and a financial point of view. Practically all the seats in the Concert Hall are subscribed for, and we always receive many more applications for admittance both to the choir and orchestra than we can accommodate. The President of the Bedford Musical Society is W. H. Allen, Esq., J.P., a member of the Worshipful Company of Musicians and late High Sheriff of Bedfordshire. The honorary secretary is Dr. G. H. Goldsmith. The three-manual organ, by Messrs. W. Hill & Sons, now standing in the Corn Exchange, where the concerts are given, was presented by the Musical Society to the Corporation about eight years ago.'

This, then, is a flourishing provincial musical society, with a balance in hand! It has 185 voices in the chorus, and about sixty local members in the orchestra. In recent years there have been performed *Messiah*, *Elijah*, *Hymn of Praise*, *Acis and Galatea*, *Song of Destiny* (Brahms), *Golden Legend* (Sullivan), *Dream of Jubal* (Mackenzie), *Pied Piper* and *Blest pair of Sirens* (Parry), *The Revenge*, *Last Post*, and *Songs of the Sea* (Stanford), *Banner of St. George* and *King Olaf* (Elgar), *John Gilpin* (Cowen), *Hiawatha* (Parts 1 and 2) and *Blind Girl of Castél-Cuillé* (Coleridge-Taylor), and *The Forging of the Anchor* (Bridge). To these should be added Dr. Harding's own cantata *Mucius Scaevola*. The horn scholar at the Royal College of Music, Mr. Ernest A. Button—who has just finished his course at Kensington and taken the Associateship diploma of the College—

was fostered by the Bedford Society. He was allowed to attend the practices when, as a youth, he played second horn for three or four years before he obtained his scholarship. 'Is there any music at Bedford?' asked a distinguished professor of the Royal College of Music, when Mr. Button competed for the scholarship four years ago. The answer to this question may be found in the foregoing brief sketch of the town's interests, and in the biographical sketch of Dr. H. A. Harding, its chief musician, which appears in another column.

The thanks of the writer are due to the following for their kind help in the preparation of this article: Mr. Arthur Ransom, author of 'Bedford and Bedford Schools,' a useful illustrated guide to the town; Mr. C. Elton Halliley, honorary treasurer of the Bedford Musical Society; and Mr. H. Smith, of the Town Clerk's Office.

DOTTED CROTCHET.

EPIPHANY SERVICES IN THE CHURCH OF SAN ANDREA DELLA VALLE, ROME.

By C. F. ARDY WILLIAMS.

The Church of San Andrea della Valle, famous for its frescoes by Domenichino, for its two important Papal monuments, and for its Epiphany Services, is of enormous proportions, and well lends itself to imposing ceremonies. It is said by some authorities that the church occupies the site of the gardens of Pompey: that in the space now enclosed by its north transept stood the statue of Pompey before which Julius Cæsar fell in B.C. 44, pierced with twenty-three wounds: and that a statue discovered in this locality in the year 1553, is the identical statue of Pompey which was bathed with Cæsar's blood.

The church has been for some time under repair, and was re-opened with great pomp on the Epiphany this year. Its famous 'Presepio,' representing the 'Adoration of the Magi' with figures larger than life, placed above the High Altar, and lighted by electricity, formed a very striking feature as one entered the church. The Epiphany Services last for a week: they commence at 5.30 each morning, and at 6.30 a sermon is preached in Italian. After this, various functions succeed one another without intermission until seven in the evening. So large is the church that it is not unusual to see a fresh congregation assembling in the nave to hear a sermon, before the crowds that have attended the previous Mass at the High Altar have begun to disperse.

There is only one organ, contrary to the usual custom in Rome, where the churches have generally two or more. It is placed in a choir gallery at a great height above the western doors. This instrument, though small, is of excellent quality, and its position enables it to be heard with the best effect. Moreover, the harsh and

unsympathetic tone peculiar to Roman choirs is softened by the size of the church, so that it is a real pleasure to hear a Latin Mass here.

But it is not of the daily Roman Mass that I wish to speak. As soon as it is finished, namely, at about 9.30 each morning during the octave of the Epiphany, it is followed by a Mass in one or other of the Eastern rites and liturgies, with Byzantine music of some kind. It is the music of these Oriental liturgies that I propose to describe. This year they were represented by the rites of the Syro-Maronites, a sect living on and around Mount Lebanon; the Chaldeans; the Syrians, who use the Aramaic language, the same as that spoken by our Saviour; the Ruthenians, a branch of Little Russian Slavs, dwelling round the Carpathian mountains; the Armenians; the Melchites, who appear to have been instrumental in spreading the liturgy of St. Chrysostom, which is used in various languages by most of the Oriental churches; and the Greeks of Lower Italy and Sicily.

These various 'Churches' are said by some to be 'Dissenters' from their own Orthodox Greek Church, but this is a misnomer, as these churches are not independent, but are all under the supremacy of the Pope of Rome, though they are allowed to perform their functions in their own language and with their own rites. To distinguish them from the 'Orthodox' churches of the same names, they are referred to as 'Uniat' churches, that is to say, churches in union with Rome. They have not been strong enough in the past to carry on an independent existence, and have fallen to Rome instead of Constantinople or Russia, and have become a good deal Latinised in consequence, though much of their music has retained its independence. Each of them has its 'college' in Rome, which trains its priests and supplies choirs and acolytes for the various functions.

The music of all these churches is Byzantine. It is far more ancient than Plainsong, from which it differs as much as the latter differs from a modern anthem. It cannot be called attractive on the whole, though there are some features which grow upon the listener, and I have even heard a member of the congregation at St. Andrea humming the strange tunes of the Armenians with the choir, just as Italian audiences hum the tunes during an opera.

Each church has its own music, which differs from all the others; the only features they have in common are the small compass of the melodies and the absence of instruments and of harmony. The Byzantine chromatic scale, containing an augmented second, a reminiscence of the ancient Greek chromatic scale, is heard in some of them. It may be roughly represented in modern notation thus:



but no chromatic melody embraces a complete octave of notes. Theoretically, the intervals are not exactly the same as those we use, but practically

the ears of these Eastern singers, trained by Western musicians, have become acclimatised to our intervals. The melodies are mostly built on small portions of a scale, embracing the compass of a fourth or fifth: rarely do they extend to a sixth, and still more rarely to an octave.

No instrumental music of any kind is used: and the want of support in melodies that are repeated in unison day after day undoubtedly produces a lassitude that leads to careless intonation and a vitiation of the ear in certain intervals. Thus in the Armenian rite there is a phrase that occurs again and again:

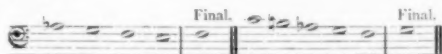


and the listener is doubtful whether a major or minor third is intended between D and F, until the passage is sung at a higher pitch, when the voices are freshened up, and the interval appears as a minor third.

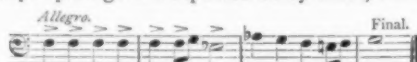
The first Oriental Mass this year was that of the Syro-Maronites. Arriving early at the church, I found an enormous crowd listening to the closing portions of the Latin Mass, and for five minutes I had to endure the cacophony that is peculiar to Italy during the Benedictus. The choir screams its loudest, the organ gives forth its strongest tones, and all the bells, inside and outside the church, are set ringing at the same time, the whole producing an indescribable din, to be endured with the best grace one can muster.

The Roman Mass being over, the Syro-Maronite priests and choir forced their way through the crowd, and took their places in the 'Presbytery' (the space within the altar rails), the bishop being seated on the north, facing south, and the choir standing on the south, facing the bishop. It must be understood that in nearly all the Eastern rites the choir never sit or kneel: the only change of attitude is an occasional low bending of the body in place of kneeling. The Syro-Maronite choir sang *fortissimo* throughout, the only soft parts being those sung by a soloist concealed behind the reredos. The ornaments were performed with extraordinary flexibility of voice, by both soloist and choir, and all the music went at a great pace. The reciting note, or dominant (the ancient Greek Mese, referred to by Aristotle and others), was always prominently dwelt on, the ornaments coming at the beginnings and endings of phrases. Some of the intervals seemed to be intentionally between a tone and a semitone, and we know that thirds of tones formed a part of ancient Greek theory. Others seemed to be less than a semitone: but it was impossible to know whether these peculiar intervals were intentional or accidental. In any case, they did not sound as offensive as badly-intoned intervals would in western music.

Melodies are built on fragments of scales, such as:

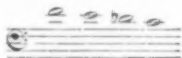


A rapid passage was repeated many times, thus :



Only once did a melody embrace a whole octave, namely, C to C, with D flat, E natural, A flat, and B flat.

The soloist made rapid variations on the notes :

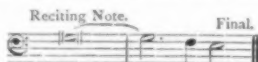


and the choir on the notes :

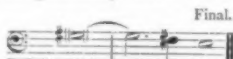


Owing to the rapidity of the performance it was impossible to write down the ever-varying rhythmical forms and the ornamentations. The quotations are from a few I was able to catch : but they were not sung in strict time.

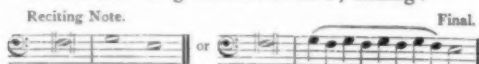
The Chaldaean music, which I heard the following day, is of an entirely different character. It is almost all within the compass of a minor third, with the pitch varying from time to time. There were endless repetitions of the following formula :



whose intervals gradually became enlarged to :



There were long recitations on F, ending :



and :



which grew into :



and :



and :



Finally we got an inflection embracing six diatonic notes, from the reciting note G, to the C above, and the E below it. After this a return was made to the smaller intervals, and I heard many repetitions of :

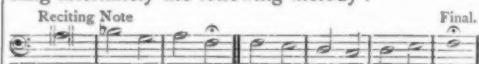


Most of the foregoing music was sung slowly, but here and there the choir had the following rapid passages :

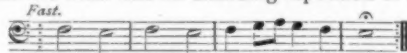


It will be seen that the Chaldaean is a primitive form of music, with an extremely limited scale compass.

It was difficult to take notes of the Syrian Mass, because a number of people had obtained special tickets for front seats, and the early comers, knowing nothing of this, had brought their chairs close up to the altar rails, and could not be moved back owing to the pressure from behind. To meet the difficulty chairs were handed over the rails and placed in a semicircle immediately inside them, and the ticket holders, being seated in this extemporised 'Dress circle' and raised above the pavement, obscured the view for the rest of the congregation, who accordingly stood on their chairs in front, and impeded the view of those behind. The music was very monotonous. For the first twenty minutes it was all in the key of F, within the six notes C to A, though it occasionally reached the upper C. There was, as in all these services, an immense amount of repetition. While the bishop was robing, the choir and a soloist sang alternately the following melody :



Then the choir had an unending repetition of :



accompanied by a rattle. The rattle is produced by the shaking of two silver cherubs, surrounded by little bells. The style of performance was for the most part slow and heavy, like the older method of singing the Latin Plain-song, to which it seemed nearly related. To support the choir, whose intonation was uncertain, chords were played very softly on a concealed harmonium, which also gave the note occasionally, but this was entirely unorthodox, and would not be used with a stronger choir.

The two cherubs, which form an important part of the accessories in this service, are called 'Keshotz.' They are used also in the Armenian rites, and point to the extreme antiquity of these two churches. They are mounted on staves, and always accompany the sacred elements, being shaken over or near them at various points in the ceremonies. They are sometimes called *Flabelli* in Latin, owing to the idea that they were originally fans to keep off flies, when the Mass was celebrated in the open air in primitive times.

But a slight acquaintance with the rites of the Egyptian goddess Isis will show that the Keshotz must be far more ancient than Christianity. All

statues of the priestesses of Isis hold in the hand a rattle, called the *Sistrum*, and specimens of this instrument are to be seen in the various museums of Europe: there are several in the British Museum. The large number of *sistra* that have been found indicates that the worship of Isis was very widespread, and a picture at Herculaneum shows the performance of her rites, in which a number of acolytes are shaking the *sistrum* to scare away evil spirits. Hebrew influence is seen in the form of the *Keshotz*, for the Cherub was an important feature in the 'Holy of Holies' of the Jewish Temple. Hence the shape and use of the *Keshotz* seem undoubtedly to arise from a combination of the Hebrew cherub and the Isiac *sistrum*, and the original idea was to scare away evil spirits from the sacred elements.

An even older symbol is also used in the Armenian rites, in which the priests carry a crosier formed of two snakes intertwined, shaped exactly like the 'Caduceus' of the god Mercury, but without its wings. This is an obvious remnant of the ancient Serpent worship.

To return to the music of the Syrians. The perpetual use of the scale of F major was at one time broken by a short passage in D minor, of which scale, however, only the first five notes were heard, and a return was soon made to F major. A little life was infused when the soloist sang:



several times over. The *Keshotz* was much in evidence later on in the service.

On January 10 the Greco-Ruthenian *Missa solennis* was sung. The robes of the celebrant and his two assistants seemed to be entirely of gold, but the ritual appeared to differ very little from the Roman rite. The choir, consisting of eight students of the Ruthenian College, stood on the right of the 'Presbytery,' robed in those blue and yellow gowns which help to brighten the streets of Rome. The influence of the Russian church is very strong in the music. Ancient methods are entirely discarded. The voices were magnificent, and formed a double quartet of tenors and basses. The music, differing from that of all other Eastern rites, is in very simple four-part harmony, entirely homophonic, all the parts moving by equal notes. There are no suspensions, and the only discord used is that of the dominant seventh in all its inversions, without preparation: it is of very frequent occurrence. There is no modulation except once, when a transitory modulation is made from C to G. The unaccompanied part-singing was in the most perfect *ensemble*, and the lights and shades were unsurpassable. The only keys used are G major and C major and minor. Of course there is considerable monotony, but the excellence of the voices, and the perfection of the style of singing on this occasion went far to atone for it. Of the composition I cannot say much. It is in the style of some of the part-songs in the Orpheus collection, and reminded me

especially of 'Integer vite.' But there were also occasionally long passages in thirds, which sounded very commonplace. The finest part was an arrangement of *Adeste fideles*, with some six or seven stanzas, the melody of which differed in some details from the version usually sung in the Roman and Anglican churches.

Towards the end of the Mass the music becomes more and more commonplace. Curiously enough a whole movement is made up of passages which occur in the duet that our grandfathers used to sing, 'All's well': the similarity seems too striking to be merely a coincidence. A *Glockenspiel* of three bells, placed on the altar steps, sounded a single note here and there, in the place of the bells of the Roman church. The strain on the voices, especially on the first tenors and first basses, became very evident, and I could easily perceive the heroic efforts they made to contend with the many noises that always go on in an Italian church, the squeaking of chairs on the pavement, the bells at side altars, the rattle of money in the collecting plate, and the general buzz of a great crowd, all of which contributed to exhaust these most artistic singers.

On January 11 the Greco-Melchite Mass was sung. It was, however, Low Mass, the music being performed by a single voice, with the same melodies that were to be heard in the Greek rite, to be described later. On January 12 the Armenian Mass was celebrated with great pomp by the Archbishop of Amaser. Armenia was a kingdom some 2,000 years before the Christian era: it was on the Armenian mountain of Ararat that Noah's Ark stranded after the Flood. The Armenians claim to have been the earliest nation to recognise Christianity, in that their King Abgar, a contemporary of Christ, wrote a letter to Him, and received a promise of salvation in reply. Their liturgy and music, according to tradition, arose under their first Patriarch, whose name was Gregory, in the beginning of the 4th century: and the great antiquity of their music is evident from its character.

The Armenian service was the most popular of all, and the crowd was enormous, noisy, and pushing. Children amused themselves with making chairs squeak on the pavement, groups of people on the outskirts of the congregation were engaged in conversation. The choir, twenty-seven strong, forced their way as best they could through the crowd, and having entered the 'Presbytery,' stood, according to custom, in a semicircle around the steps of the altar. The nine central members of the choir and the six deacons attending the bishop were all most gorgeously robed. Owing to the choir completely occupying the space just inside the altar rails, the whole congregation had to stand on the chairs in order to see the ceremonies. The music was sung fairly rapidly, and for the most part was quite rhythmical. Many phrases end with the formula:



the interval D, F being sung less than a minor third. On hearing this last year I thought it belonged to one of the peculiar Eastern scales with intervals unknown to the West, but I am now convinced that the ear of the choir has become vitiated by constant repetition without an instrument, as I have already explained.

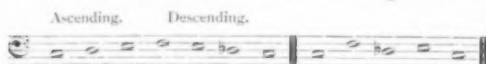
The Introit, of great length, was founded on the phrases:



and



but both phrases were much varied in the course of the nine stanzas. This introit, whose commencing words mean, 'Hail! Profound Mystery, &c.,' is a comparatively modern addition, having been composed and introduced into the ritual about 1205. In the regular ritual the ancient scales were very evident, the melodies and their ornaments being sung, however, far too rapidly to be written down during the performance.* The notes they embraced were for a long time:



The following phrases occurred many times in various parts of the service:

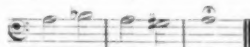


The language used is that of ancient Armenia, which differs from the modern as much as Latin differs from Italian. The vestments and the rites are more elaborate than those of any other church. The Keshotz are of gold, and larger than those of the Syrians: and the tinkle of their bells forms a notable feature.

The last of the Oriental Masses took place on January 13, the octave of the Epiphany. It was the Greek rite, in which there are certain musical features well worthy of note. In their own church of St. Athanasius, attached to the Greek College, the structural arrangements are made with a view to their special requirements: at San Andrea they are of course in accordance with the requirements of the Latin rites. The Greek sanctuary is concealed behind a solid screen, as in the Greco-Russian church in Moscow Road, Bayswater. The screen is pierced by three doors, which are closed by curtains, and the Holy Table is only seen by the congregation at certain moments during the Mass, when the curtain of the central door, corresponding to the 'Veil of the Temple,' is

drawn aside. The choir of St. Athanasius, however, is not concealed as at Bayswater, but stands outside the screen, in two divisions, corresponding to the Decani and Cantoris of the English church. The music is for the most part rhythmical, but the phrases are rarely of four bars in length, the phrase of five bars, or a mixture of three, four- and five-bar phrases being preferred. Hence, though there is little to remind one of Plainsong in these melodies, their rhythmical structure is at the same time very different from that of modern music, with its preponderance of four-bar phrases.

The ancient modes are very well marked, but the kyrie is frequently sung in semitones, thus:



Ky - rie - e - le - i - son.

With this exception the melodies are diatonic.

The object of dividing the choir into two portions is primarily the same as in the Anglican church, namely, for antiphonal singing. But in the Greek church it has a further significance, since it has given rise to a very beautiful form of vocal accompaniment, which seems to be of ancient standing. It is well known that the primitive Christians abolished the use of instrumental music in their rites, owing to its connection with the pagan temple and theatre: and the Antiphon, a short vocal passage sung before each psalm, and first used at Antioch, was intended to replace the instrumental prelude that was essential to every song. The Greek church seems to have gone a step farther, and to have replaced the accompaniment that was formerly played on the lyre, for the two half-choirs accompany each other alternately in a charming and peculiar manner that is unlike anything in Western music. The accompaniment—always sung *pianissimo*, however much the melody may vary in power—is of two kinds. The first and oldest is called *Ison*. This word is, properly speaking, the name of the neume that represents the Final of a mode: the *Ison* that is sung is the Final or any other note of the mode that will form a concord with the last note of the majority of the phrases. *Ison* is sustained throughout a piece until the mode changes, when a new *Ison* is begun: but occasionally, if the melody will permit of it, two *Isons*, forming a perfect fifth with one another, or even three, forming a major or minor triad, are heard. *Ison* is not written, but is sung by ear: and amongst the concords that may conclude a phrase or a whole piece is the perfect fourth, so that one frequently hears the *Amen* sung to a third followed by a fourth. The Western musician may think from the description that such an accompaniment must be a mere drone bass; but he would be surprised at the solemnity and religious effect that is produced by the *pianissimo* *Ison*, sustained in a tone of such beauty as no musical instrument can ever be capable of: the intensely human effect of this music grows on one more and more the oftener it is heard.

* The music has been published in Western notation, and with harmony added, by Issaverdenz, Venice, 1877, but it differs entirely from that sung at Rome.

The second form of accompaniment is called Organum. It is not the organum of the mediæval Latin church, but consists of sustaining a chord, *pianissimo*, built on the lowest possible bass note, surmounted by its fifths or fourths, and octaves, as far as the voices in the choir will extend. Like the Ison, it is sustained as long as the melody permits it to form concords with the endings of phrases: and the differences between it and Ison are that while Ison may contain a third, Organum does not, and while the melody in the plagal modes extends below Ison, Organum extends both above and below the melody, which is always in the tenor range. Where boys' voices are employed they sing either in octaves with the tenors, or sustain the upper notes of the Organum, when that form of accompaniment is used.

In the more solemn portions of the Mass the whole, both melody and accompaniment, is sung *pianissimo*, with excellent effect. Monotony there is, of course, but it is explained that monotony is rather sought than avoided.

The liturgy is that of St. Chrysostom, of which a beautifully printed little edition in several modern languages, together with the Greek, but without music, has just been issued by the College of St. Athanasius. The musical notation of this Church is in neumes, the reading of which is easy to those who have a familiar knowledge of the Greek Modes: the notation is, however, entirely different from the neumes of the western church.

The pleasure of listening to these ancient forms of music is akin to the interest and pleasure one feels in contemplating any ancient monument, such as the Walls of Rome, or the Temples of Paestum. This music is a vestige of the art of a long past age, the contemplation of which conjures up in the mind pictures of the greatness of those who created it, and a respect for the past, which mere reading of history does not so vividly convey. It is also worthy of note that the more one cultivates a feeling for ancient music, the more intensely does the best modern art that is worthy of the name appeal to one: the most 'advanced' expression of the musical art of the present day seems to become as clear as daylight after antiquarian study, while the mind resents all the more whatever is trivial or of no artistic value.

'The Choral Works of John Sebastian Bach: A Selected List of Oratorios and Church Cantatas,' is the title of a handy annotated catalogue which Messrs. Novello have recently issued. Its primary purpose is to bring to the notice of conductors of choral societies and organists of churches those of Bach's choral works that are published with an English translation. To each of the oratorios and cantatas is given a brief description of its contents, together with the time taken in performance and the various forms, entire or partial, in which each oratorio or church cantata can be obtained. It is hoped that the brochure will conduce to make known the wealth of these masterpieces of music. The Bach catalogue will be sent (post free) upon application to the publishers.

Occasional Notes.

Dr. Arne and Samuel Wesley. Has any connection been traced between the composers of 'Rule, Britannia' and 'In exitu Israel'? Probably not. We are therefore glad to make known the following incident in the lives of these distinguished musicians, separated by a difference in age of sixty-six years. In the Department of Manuscripts at the British Museum is a volume containing autobiographical notes and biographical sketches of contemporary musicians, written by Samuel Wesley and mostly in his own hand. Under the heading 'Dr. Arne,' Wesley says: 'I remember that when I was about twelve years of age there was a Morning Concert at Hickford's Room, in Brewer Street, for the benefit of two French lads who played extraordinarily well upon the violoncello. The principal instrumental performers were all young people, among whom was Miss Weichsel (afterwards Mrs. Billington) upon the Piano Forte, her brother on the violin, and myself on the organ, on which I played extempore, and Dr. Arne was so well pleased therewith, that when the concert was concluded, he insisted on my playing a second time, after which he honoured me by placing his right hand on my head and saying, at the same moment, "This is a head, indeed."'

The above incident recalls a somewhat similar event in the childhood of Thackeray. One day his aunt, with whom he lived, found that her husband's hat exactly fitted her little nephew's head. She became alarmed, and sent for the doctor. When that disciple of Esculapius arrived, he said: 'Yes, Madam, the boy has a large head, but there is a good deal in it.' No one can question the accuracy of that diagnosis. To return to Wesley. With the above age-limit—'about twelve years of age'—as a clue, it was not difficult, with the aid of old newspapers in the British Museum, to trace the concert at which Wesley received the benediction of Dr. Arne. Here is the advertisement exactly as it appeared in the *Public Advertiser* of May 20, 1777:

For the Benefit of Mess. Rauppe.

Two youths, the eldest not 14 years old. At Hickford's Great Room, Brewer-street, this day, at twelve at noon precisely, will be performed a grand concert of

Vocal and instrumental music.

Under the direction of Mr. Bach. The vocal parts by Signora Balconi and Signor Savoi. The instrumental by Messrs. Cramer, Fischer, Master and Miss Weichsel, with concertos on the violoncello by Messrs. Rauppe.

End of Act II, a young Gentleman will perform extempore on the Organ.

Tickets 10s. 6d. each, to be had of Mess. Rauppe, at Cartiers, Perfumers, in Spur-street, Leicester-fields; at Mr. Napier's, No. 494 Strand; and at the above Rooms.

It will be observed that the name of the 'young Gentleman' who was to 'perform extempore on the organ' is withheld in the above announcement. This may have been at the request of the boy's father, Charles Wesley, the hymn-writer, who probably shunned this publicity on his own behalf and that of his gifted son. Whatever may have been the reason of this reticence, we have here an incident in the remarkable career of Samuel Wesley which appears to be unknown. Within a year of this event, Arne had passed away.

That Wesley, Bach-enthusiast as he was, could appreciate the genius of his fellow-countryman is proved by the following extract from the biographical

notes already referred to. He says: 'The late Dr. Arne may be justly ranked with the first geniuses that England has produced. Nothing can exceed the suavity of his melodies, of which the multifarious songs he has set may be considered an undeniable evidence. His operas of *Artaxerxes*, *Elfrida*, *Comus*, part of *King Arthur*, &c., are monuments of everlasting merit, and, after Purcell, he may be truly stiled the prince of English melodists. I have long thought that an annual Festival in commemoration of this great Man would be no more than a just tribute due to his very superior talents.'

As a sequel to the biographical sketch of F. H. Barthélemon in our August issue (p. 515), the following advertisement, from the *Public Advertiser* of March 30, 1778, may prove acceptable.

Assembly Rooms, Hanover Square.
Mrs. Barthelemon's Benefit.

This day, the 30th instant, will be a select entertainment of Music: in which Miss Cecilia Barthelemon will act and sing (for that night only) an Italian Scene, which she performed before the Queen of Naples and the Queen of France; wherein she imitates the famous Signor Ansanì, the best tenor in Italy. The music by Signor Paesello, from a favourite opera performed at Rome, called 'La Disfatta di Dario,' and (by particular desire) she will sing a duetto with Mrs. Barthelemon: The music by Signor Vinci. Concertos and solos by Messrs. Fisher, Tacet, Cervetto, and Mr. Barthelemon, who will also play a solo on the Ipolito, an instrument of five strings, invented by him, and made by Mr. Merlin.

After the concert Miss Barthelemon will dance a Minuet. Tickets, Half a guinea each, to be had of Mrs. Barthelemon, at the late Dr. Arne's, Bow-street, Covent Garden. Tickets delivered for the 24th inst. will be admitted.

The reference to the place where the tickets could be obtained is somewhat pathetic, as Arne had died only twenty-five days previous to the postponed concert. It will be remembered that Mrs. Barthélemon was a niece, by marriage, of Arne. No further information seems to be obtainable concerning the Ipolito, the instrument which Barthélemon invented and upon which he performed at his wife's benefit.

The recently issued *Journal of the Folk-song Society* (No. 12, Part 3 of vol. iii.) is a specially acceptable contribution to a subject which is attracting much attention. Its well-written preface is from the pen of Mr. Percy Grainger, who treats of 'Collecting with the phonograph' in a manner that is as thorough as it is interesting. In these twenty-three pages the clever Australian pianist covers a great deal of ground that is of practical value to the folk-song collector. Some of his experiences in gathering old songs from the lips of veteran singers are distinctly amusing. Mr. George Wray, a North Lincolnshire octogenarian, is a case in point. He carried coals, as much as twenty tons a day, until he was seventy-three, and then he 'gave over.' A great dancer in his younger days, he took a prize for dancing at the age of fifty-four, performing to the accompaniment of a fiddle, which he considers 'better than anything to dance to.' His brother (now dead) was a left-handed fiddler, and much in request at country dances in and around Brigg; he learned all his tunes by ear, as he could not read a note of music. Mr. George Wray 'considers folk-song singing to have been destroyed by the habit of singing in church and chapel choirs, and waxes hot on this subject, and on the evils resultant upon singing to the accompaniment of the pianoforte.' While very few will agree with him on this point, there are many who will endorse his conviction 'that people might all keep their vigour as late in life as he, if they did not overfeed.'

Of the twenty-seven folk-songs contained in this issue of the *Journal*, more than half were phonographically recorded by Mr. Percy Grainger at Brigg, in Lincolnshire. It must of course be admitted that the phonograph is most valuable as an aid in faithfully recording these old and often odd ditties, but at the same time it cannot be denied that the strait-jacket of musical notation ill-fits the eccentricities, so to speak, of the melodies and their curious rhythms. For instance, No. 1 in this book—'Six Dukes went a-fishin'—consists of fifty-six bars, and there are no fewer than thirty-nine changes of time-signature! alternating, and that not regularly, between triple and quadruple rhythm; moreover, the directions at the head of the song are: 'The notes somewhat detached, and with slight stress on nearly every beat.' Considering these frequent changes of rhythm and the fact that triplets are used eighteen times in the course of the said fifty-six bars, it becomes a question whether bar-lines should be used at all. In another song (No. 11) a bar of $\frac{3}{4}$ is followed by one each of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{3}{4}$; to these succeed two bars of $\frac{3}{4}$, and one each of $\frac{2}{4}$ and $\frac{3}{4}$, and so on. At the same time one cannot help admiring the industry shown in notating the tunes from the phonograph. The words of the songs are unobjectionable, but it is a pity that they fall so short of the music in interest.

Sir Frederick Bridge has addressed the following letter to the Editor of *The Times*, on the subject of the National Anthem; it appeared in the issue of July 29:

SIR,—In your notice of the Quebec pageant I read 'the band played the National Anthem, and presently 15,000 people were singing.' Alas! how different it is in England! In Canada no gathering of importance concludes without the whole assembly joining in the National Anthem—at least that was my experience lately. But in England we are afraid to sing it. Even in the City of London, so loyal to the King, it is generally left to a very moderate soprano vocalist, who sings it as fast as she can, with, usually, an accompaniment terrible to hear. The guests preserve a rigid silence and a sad face. I believe a good deal of this abstinence is caused by want of knowledge of the words. Could it not be sung often in our own schools? Would it really offend any voters if this were done by order of the Education Department? I hope not.—Yours very truly,
J. FREDK. BRIDGE.

Cloisters, Westminster Abbey, July 28.

The correspondence which has been evoked by the above letter has not been very resultful in practical suggestions for the remedy of a defect which Sir Frederick deplors. One correspondent says: 'The reason why we are afraid to sing the National Anthem is due to the fact, so far as my own observation goes, that it is invariably attempted [?] pitched] in too high a key.' There is a good deal of truth in that statement. For loyal vocalizations of the crowd, the key of G is quite high enough for 'God save the King.'

The important manuscripts of Mozart and Beethoven which formerly belonged to Miss Harriet Chichele Plowden, and which were described in our issue of September, 1907, formed the subject of an application to Mr. Justice Swinfen Eady, in the Court of Chancery, on July 31, who decided that the testator had full power to dispose of those precious autographs. Therefore the manuscripts will pass into the possession of the British Museum, according to the terms of the late Miss Plowden's will.

Many of our readers will learn with regret that Canon Gorton has resigned the living of Morecambe on account of ill-health. He will be greatly missed at the Competition Festivals which have made the Lancashire watering-place musically famous.

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The announcement that the 'Trompes et Trompettes Dijonnaises' band (conductor Mons. A. Meullenot) and 'Le Chorale d'Anzin et Valenciennes' would perform on August 15 at the Franco-British Exhibition, lent a much-needed fillip of special interest in musical doings at the White City. The Dijon band duly appeared, and were accorded a good reception that testified at least to the strength of the *entente cordiale*. The band is peculiarly constituted of instruments without crooks or pistons, and therefore capable of playing only the harmonic series of one fundamental note—E flat or a very sharp D. It is obvious that this limited equipment allows little scope for tonal effect. The leading-note is conspicuous by its absence, and the fourth degree of the scale is painfully sharp. It says much for the traditional politeness of the French nation that, notwithstanding these deficiencies in their instruments, they heroically began the recital with a version of the National Anthem which was not at first recognised by the audience and was afterwards stoically endured. Other pieces were played in which the subdominant occurred, but the band was at its best in the hunting music and fanfares, which were executed with exhilarating virility. It was difficult to maintain interest in a long programme in which all the pieces were in the same key and generally alike in rhythmic mould; but the experience was interesting, and we owe thanks to our visitors for their painstaking efforts to afford us this glimpse of a form of music popular in France. Although the members of the Choir came to the Exhibition with a large party of friends, they did not perform. The Palace of Music—about the only place in the Exhibition where music is seldom or never heard!—was opened in vain for their reception. It was rumoured that they sang on entering the grounds, but the authorities could not secure them for the promised concert.

It was in some respects unfortunate that the French band had to perform immediately after the splendid band of H.M. Grenadier Guards. It is not too much to say that the fine performances of this superb organization, under the masterful control of Lieut. Dr. A. Williams, are one of the most attractive features of the Exhibition.

De Nieuwe Courant of 'Zaterdag, 15 Augustus, 1908,' announced the following concert to be given at Scheveningen:

KURHAUS.

Het 12de symfonie-concert van Vrijdag 21 Augustus brengt de symfonie no. 35 D-dur van Mozart; Pibroch, Schottische suite voor viool met orkest van Campbell-Mackenzie, voor te dragen door den concertmeester H. Witek en de symfonie no. 8 F-dur van Beethoven.

English readers who are non-conversant with the Dutch language will not experience any great difficulty in discovering from the above extract that Sir Alexander Mackenzie's 'Pibroch' (no final 'k,' please, Mr. Printer) was announced to be played by Herr Witek, who is the leader of the Berlin Philharmonic Orchestra.

The attention of our readers is directed to pp. 610 and 611 of the present issue, which contain an annotated catalogue of Mendelssohn's choral works that are suitable for performance during the year 1909, the centenary of the composer's birth.

To the quaint sayings and word-twistings of Sir George Grove can be added the following, taken from his own copy of the Crystal Palace Concert word-book of October 21, 1871, now in the possession of the present writer. At the above music-making, Madame Rudersdorff sang Mr. Randegger's scena 'Medea,' in the recitative of which occurs the line:

Erri da polo a polo il piede inquieto,
(Chase him from pole to pole with restless steps).

In the margin of his book Grove has written, 'From Pohl to Pole,' the names of two of his intimate friends, Carl Ferdinand Pohl and Dr. William Pole. Just like him!

The following 'Gems from a musical examination paper' reach us from a reliable source:

Senza sordini. Without sordidness—that is, the music is not to be played or sung in a dull manner.

Suspension. The music is to be suspended.

Schumann's Works. 'Paris and the Peri,' also 'Faust's Walpurgisnacht.'

Mendelssohn wrote 'The last waltz' while in Wales, as he was very found (*sic*) of dancing.

Mendelssohn generally writes in sharps, and he is particularly fond of chords.

Schumann's music is especially noted for the rippling *vivace* style, rippling running music for the treble, and slow, firm bass work. His music generally consists of flats, or written in a minor mode.

AN ELGAR CONCERT AT OSTEND.

(BY OUR SPECIAL CORRESPONDENT.)

Ostend, August 14.

A great honour was accorded to Sir Edward Elgar, and through him to English music, when M. Léon Rinskopf invited him to conduct a concert consisting entirely of his own compositions. This took place at the Kursaal to-night, and it was a very great pleasure to me to be present at the first musical 'Festival'—as the programme designated the concert—in Belgium, if not on the Continent, devoted exclusively to the works of one of our most distinguished composers and conducted by himself.

The programme is subjoined, literally as printed:

VENDREDI, 14 AOUT 1908

à 8 1/2 heures du soir

FESTIVAL

consacré aux œuvres du compositeur anglais

Sir EDWARD ELGAR,

sous la direction du Maître

avec le concours de Mlle. TILLY KOENEN, cantatrice.

PREMIERE PARTIE.

Dans le Midi, ouverture.

Marines, mélodies, avec accompagnement d'orchestre.

a. Berceuse; b. Au Port; c. Dimanche matin, en mer.

Mlle. TILLY KOENEN.

La Baguette magique de la Jeunesse, suite d'orchestre.

a. Ouverture; b. Sérénade; c. Menuet; d. Danse du Soleil; e. Joueurs de pipeaux féeriques; f. Berceuse; g. Fées et géants.

DEUXIEME PARTIE.

Variations pour orchestre.

Marines, mélodies, avec accompagnement d'orchestre.

d. Vers les îlots du corail; e. Le nageur.

Mlle. TILLY KOENEN.

Marche triomphale de Caractacus.



GROUP OF COMPOSERS AND OTHERS, PHOTOGRAPHED AT THE KURSAAL, OSTEND, ON THE OCCASION OF THE ELGAR FESTIVAL.

(Reproduced by special permission of M. Chasseraux, *Le Stéréo-Mondain, Ostend-Kurstaal*.)

The names, reading from left to right, are, *back row*: M. Paul Gilson, Professor of the Royal Conservatoire, Brussels; M. Sylvain Dupuis, Chef d'orchestre of the Théâtre Royal de la Monnaie, Brussels; M. Léon Rinskopf, Musical Director, Kurstaal, Ostend; M. Guillaume Guidé, Director of the Théâtre Royal de la Monnaie, Brussels; M. Gustave Huberti, Director of l'École de Musique, Schaerbeek; M. Jan Blockx, Director of the Royal Conservatoire, Antwerp; M. Edmond Picard, Member of the Sénat de Belgique. *Front row*: M. Emile Mathieu, Director of the Royal Conservatoire, Ghent; M. Vincent d'Indy; Sir Edward Elgar; M. Edgar Tinel, Director of l'École de Musique Religieuse, Malines.

The words of the songs were printed in English and with a French translation, and each orchestral piece had a short descriptive note, of which the following, treating of the 'Variations on an original theme,' will serve as a specimen:

Ces variations, sur un thème original, portant la dédicace: "A ceux de mes amis qui y sont dépeints"; il est entendu qu'elles dépeignent plus au moins la personnalité de ces amis. Les caractères et idiosyncrasies évoqués offrent des contrastes très marqués, les mouvements allant du *largo* au *presto*.

Le thème *andante en sol mineur* est intitulé *Enigme*, l'auteur ayant voulu suggérer que la solution ou la portée de l'idée qu'il contient varie selon les portraits des amis auxquels l'auteur a songé dans ses *Variations*.

When Sir Edward Elgar appeared on the orchestra, the band rose and greeted him with a brilliant fanfare, thus paying him a tribute of high and rare distinction. The orchestral playing can be summed up in one word—'superb'; and in regard to M. Rinskopf, the able conductor of the orchestra, and the director of the Kurstaal, nothing could have been more cordial than their attitude of profound admiration and appreciation towards the hero of the day; indeed, all concerned spared no pains in contributing to the success of this most interesting event.

I have no hesitation in saying that Sir Edward has achieved a very great success, both as a composer and conductor, by this performance, which is nothing less than a triumph for British music. The applause

throughout was remarkable for its genuine expression of feeling. After the concert 'God save the King' was spontaneously played by the band with wonderful effect, whereupon the entire audience, numbering some 7,000 people, rose and remained standing until our National Hymn was finished; and then the enthusiasm for the composer-conductor was so overwhelming that he had to appear again and again in response to the calls of the delighted hearers of his music.

By a fortunate circumstance, some of the most eminent French and Belgian composers happened to be in the town to adjudicate upon an opera competition, and they were all present at the rehearsal of the Elgar concert. It was an act of gracious hospitality on the part of M. Rinskopf to invite these distinguished gentlemen and others to meet Sir Edward Elgar at lunch, and a happy thought to have them photographed in a group. This interesting picture I was fortunate enough to be able to procure for reproduction in THE MUSICAL TIMES.

The following are some translated extracts from the press notices of the festival:

Our readers will find a special notice of the Elgar festival. . . . It was a manifestation of the highest importance, not only artistic but international. There is, indeed, no doubt that the exceptionally warm reception reserved for the British composer will increase the appreciation of Ostend among our neighbours on the other side of the channel. . . . Unknown yesterday, celebrated to-morrow, perhaps.

This may who came English a been fond say that richness sweeten bination nature ca very easi music da melts to n South' ar beautiful a revolut very beau to glory. the Kursta they acco 1908.

On Fr Sir Edwa concert c originality Koenen i composer from the



This may be said of Edward Elgar, the British composer, who came on Friday to reveal to us that it is possible to be English and to be a musician, a combination which we had been fond of thinking impossible. . . . Let us proceed to say that the abundance of happy harmonic discoveries, richness of invention, intensity of expression, power in sweetness—a rare charm—form in Edward Elgar a combination of the most precious gifts with which an artist-nature can be endowed. . . . Edward Elgar seems to be very easily impressed by the agitations of nature . . . his music dashes onwards, rushes, bounds, then softens again, melts to return to sympathetic harmony. Listen to 'In the South' and to the 'Wand of Youth,' and it [the music] is beautiful . . . because it is beautiful. Elgar, without being a revolutionist, has forged a *personal* harmonic language, very beautiful and very living, and that is a sufficient claim to glory. . . . The fashionable and discerning audience of the Kursaal made this plain to Edward Elgar in the triumph they accorded to him.—*L'Echo d'Ostende*, August 17, 1908.

On Friday there was a remarkable, sensational soirée. Sir Edward Elgar, the great English composer, conducted a concert consisting only of his own works, full of colour, originality, and full of surprises. . . . Mlle. Tilly Koenen interpreted the cycle *Sea-pictures*, in which the composer has had recourse to all the colours of his palette, from the most tender to the most sombre. He painted

Sea-slumber, in Haven, Sabbath morning at sea, marvellously, with extremely rich effects of harmony. With the exception of the 'Variations,' which Rinskopf has sometimes given us, all these pieces were new to the orchestra. Sir Edward was astonished at the first rehearsal, and if he had not been assured that it was the case, he would never have believed that the orchestra was reading his works for the first time, so superior was their rendering of them. And yet Elgar is difficult, very difficult, and likes to stop the orchestra for a scarcely perceptible 'nuance.' This renders the compliment to Rinskopf infinitely greater, more flattering, and the gentlemen of the orchestra were deeply touched by the felicitations of the English master. The audience was enormous, and composed of all nationalities.—*Le Carillon*, Ostend, August 18, 1908.

The Elgar festival marks what the English call 'a red-letter day' in the history of the Kursaal concerts. Sir Edward Elgar, who occupies at the present day a remarkable position among our greatest composers, exercises an especial charm by his limpid melodiousness, by the clearness of his polyphony, and the beauty of his orchestral 'timbre.' Above all, his music is always written in a noble style, and is always of irreproachable purity. There is not a single page in the long programme which the illustrious English composer submitted to us, which might not serve as a model. It is sane music, it is Art, in the full acceptance of the word.—*Journal d'Anvers*, August 22, 1908.

Church and Organ Music.

LICHFIELD CATHEDRAL ORGAN.

In fulfilment of the promise made in our last month's issue (p. 517), we give the specification and some illustrations of the rebuilt organ in Lichfield Cathedral. As a preliminary, the organist, Mr. John B. Lott, has furnished the following note explanatory of the new and improved location of the instrument. He says: 'The organ has been removed from S. Stephen's Chapel to its present position, and it has been reconstructed and enlarged by Messrs. Hill & Sons, London. The idea of removing the instrument from its former unsatisfactory position to a special chamber in the clerestory is entirely due to Sir George Martin, who, when presiding at the organ at some of the Diocesan Choral Festivals up to the year 1893, frequently suggested the present site to the precentor and to the organist. In a letter, dated February 9, 1908, to the organist, Sir George said: "I am so pleased you like the idea of having the organ up aloft. I am sure it is right; and it will add to, rather than diminish, the features of your most beautiful building. The other position [in S. Stephen's Chapel] was bad in every way."'

SPECIFICATION.

GREAT ORGAN (18 stops).

	Feet.		Feet.
Double open diapason	16	Octave gamba..	4
*Bourdon ..	16	Harmonic flute ..	4
*Open diapason (large)	8	Twelfth ..	2½
Open diapason (medium)	8	Fifteenth ..	2
Open diapason (small)	8	Mixture (4 ranks)	—
Bell gamba ..	8	Sharp mixture (2 ranks)	—
*Hohl flûte (replacing the Clarabella)	8	*Double trumpet ..	16
Stopped diapason ..	8	Trumpet ..	8
Principal ..	4	Clarion ..	4



THE ORGAN IN LICHFIELD CATHEDRAL.

(By permission of A. C. Lomax's Successors, Lichfield.)

SWELL ORGAN (15 sounding stops).			Feet.
Bourdon	16	Sesquialtera (3 ranks)	—
Open diapason	8	Mixture (2 ranks)	—
*Viole de gambe (replacing the Pierced gamba)	8	Contra fagotto	16
Stopped diapason	8	Trumpet	8
Vox celestes (tenor C)	8	Oboe	8
Principal	8	Cornopean	8
Celestina flute	4	Clarion	4
Fifteenth	2	*Tremulant.	—
CHOIR ORGAN (9 stops).			Feet.
Liedlich bourdon	16	Principal	4
Open diapason	8	Wald flute	4
Dulciana	8	Piccolo	2
*Viole sourdine (replacing the Keraulophon)	8	*Corno di bassetto (replacing the Clarinet)	8
*Lieblich gedackt (replacing the Stopped diapason), metal treble	8		
SOLO ORGAN (8 sounding stops).			Feet.
Harmonic flute	8	*Orchestral clarinet (replacing the Corno di bassetto)	8
Concert flute	4	*Cor Anglais (to B♭ flat)	16
*Viole d'orchestre	8	*Vox humana	8
Orchestral oboe	8		
Tuba mirabilis	—		8
*Tremulant.	—		—

Except the Tuba mirabilis, which stands in the North transept case, all the sounding stops in the solo organ are enclosed in a swell-box situated in the middle of the organ chamber.

PEDAL ORGAN (13 stops).			Feet.
*Double open diapason (new lowest octave)	32	Principal	8
Open diapason	16	Bass flute	8
Open diapason	16	Fifteenth	4
*Violone	16	Mixture (4 ranks)	—
Bourdon	16	Trombone	16
*Echo bourdon (derived from the Swell organ)	16	Trumpet	8
		*Contra posauone	32

Manual compass: CC to A = 28 notes.

Pedal compass: CCC to F = 30 notes.

COUPLERS (17 stops).

Solo to pedal.	Mechanical.
Swell to pedal.	
Great to pedal (right hand).	
Great to pedal (left hand).	
Choir to pedal.	Pneumatic.
Swell to great (right hand).	
Swell to great (left hand).	
*Solo to swell.	
Solo to great.	
Choir to great.	
*Solo to choir.	
Swell to choir.	
Swell octave.	
Solo octave.	
*Solo unison off.	
*Solo sub-octave.	
*Great pistons to combination pedals.	

* These stops are new.

ACCESSORIES.

Seven combination pistons to great and pedal organs, one of which is adjustable.

Seven combination pistons to swell organ, one of which is adjustable.

Five combination pistons to choir organ, one of which is adjustable.

Five combination pistons to solo organ, one of which is adjustable.

Seven combination pedals to pedal organ (acting separately, or in connection with the great pistons), one of which is adjustable.

Double-acting pedal great to pedal.

Double-acting pedal swell to great.

Balanced crescendo pedal to swell organ.

Balanced crescendo pedal to solo organ.

SUMMARY.			Pipes.
Great organ	18		1,276
Swell organ (including tremulant)	16		1,090
Choir organ (including tremulant)	9		522
Solo organ	9		454
Pedal organ	13		432
Couplers	17		—
Totals	82 draw-stops.	3,774 pipes.	

WIND PRESSURES.

		Inches.
Great organ	{ Flue-work	3½ and 6
	{ Reeds	6
Swell organ	{ Flue-work	3½
	{ Reeds	5
Choir organ	{	2½
	{	5
Solo organ	{ Tuba mirabilis	12
	{ Flue-work	3½
Pedal organ	{ Reeds	7
Action	{	9½

With the exception of the five mechanical couplers, the entire mechanism is tubular pneumatic.

The blowing apparatus, consisting of Kinetic fans driven by a gas-engine, is placed in an underground chamber.

Sir Walter Parratt gave the Eton boys their annual treat on Sunday evening, July 26, by performing the following pieces on the organ in St. George's Chapel, Windsor Castle :

Sonata on the Plain Song 'Beata nobis gaudia' - Basil Harwood
 Prelude on an Old Irish Church Melody - C. V. Stanford
 Pièce Héroïque - Enrico Basi
 March from 'Tannhäuser' - Wagner
 Fantasia on the Windsor Chimes - Hildyard (M.S.).
 Fugue, 'St. Ann's' - Bach
 Bach's aria 'Liebster Jesu' and Beethoven's
 Busslied 'An dir, allein' were sung by Miss Kelly,
 and the hymn, 'The day Thou gavest, Lord, is ended,'
 added further variety to the evening's music.



LICHFIELD CATHEDRAL.

THE ORGAN-LOFT IN THE SECOND BAY OF THE CHOIR.

(By permission of A. C. Louaux's Successors, Lichfield.)

EX-CHORISTERS OF LINCOLN CATHEDRAL.

The third annual reunion of the Lincoln Cathedral Old Choirboys' Association was held at Lincoln on the recent Bank Holiday, August 3. The proceedings included a visit to the Cathedral library with Canon A. R. Maddison, the librarian, as a competent cicerone, luncheon, a visit to the castle, Evensong in the cathedral—the old choirboys occupying seats in the choir stalls—followed by a special organ recital given by Dr. G. J. Bennett, to which succeeded tea, the general meeting of the Association, and, finally, a musical entertainment.

In recording this interesting event the *Guardian* says: 'The senior "Old Boy" is Mr. Richard Hall, J.P., of Lincoln, who was a chorister in the cathedral from 1833 to 1840. This gentleman—of whom a portrait is given in the printed programme—was born April 3, 1825; in 1856 he was Sheriff of Lincoln, and in 1865 Mayor of the city. As showing his practical interest in the choristers of the cathedral in which he himself sang more than seventy years ago, Mr. Hall, in 1904, invested in Consols the sum of £200, in order that every year for ever, on the anniversary of his birth, £5 may be disbursed among the cathedral choirboys.' Our contemporary adds: 'Other ex-choristers of cathedrals may be led to follow so good an example.'

CHURCH AND ORGAN MUSIC—Continued on page 592.

In Silent Night.

September 1, 1908.

GERMAN FOLK-SONG.

English Version by W. G. ROTHERY.

Arranged by JOHANNES BRAHMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Poco lento.

SOPRANO. *p* In si - lent night, with moonbeams white, *pp* I hear a voice des -

ALTO. *p* In si - lent night, with moonbeams white, *pp* I hear a voice des -

TENOR. *p* In si - lent night, with moonbeams white, *pp* I hear a voice des -

BASS. *p* In si - lent night, with moonbeams white, *pp* des -

Poco lento.

p *pp*

p *pp*

- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,

p *pp*

- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,

p *pp*

- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,

p *pp*

- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,

p *pp*

poco a poco cres. *f* *p*

bit - ter woe, that none may know, My heart in pi - ty weep - eth, My

poco a poco cres. *f* *p*

bit - ter woe, that none may know, My heart in pi - ty weep - eth, My

poco a poco cres. *f* *p*

bit - ter woe, that none may know, My heart in pi - ty weep - eth, My

poco a poco cres. *f* *p*

bit - ter woe, that none may know, My heart in pi - ty weep - eth, My

tears be - dew the flow'r - et blue That on my path - way sleep - eth.

tears be - dew the flow'r - et blue That on my path - way sleep - eth.

tears be - dew the flow'r - et blue That on my path - way sleep - eth.

tears be - dew the flow'r - et blue That on my path - way sleep - eth.

p *pp* *p*

The la - dy moon is hid - den soon, In grief her beams con - ceal - ing, The

p *pp* *p*

The la - dy moon is hid - den soon, In grief her beams con - ceal - ing, The

p *pp* *p*

The la - dy moon is hid - den soon, In grief her beams con - ceal - ing, The

p *pp* *p*

The la - dy moon is hid - den soon, con - ceal - ing, The

stars a-glow, do fade and go, To realms su-per-nal steal-ing; No

stars a-glow, do fade and go, To realms su-per-nal steal-ing; No

stars a-glow, do fade and go, To realms su-per-nal steal-ing; No

stars a-glow, do fade and go, To realms su-per-nal steal-ing; No

poco a poco cres.

song is heard, no wa-king bird In gloom-y for-est cry-ing, The

song is heard, no wa-king bird In gloom-y for-est cry-ing, The

song is heard, no wa-king bird In gloom-y for-est cry-ing, The

song is heard, no wa-king bird In gloom-y for-est cry-ing, The

night winds moan I hear a-lone, In an-swer to my sigh-ing.

night winds moan I hear a-lone, In an-swer to my sigh-ing.

night winds moan I hear a-lone, In an-swer to my sigh-ing.

night winds moan I hear a-lone, In an-swer to my sigh-ing.

GERMAN FOLK-SONG.

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LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con espressione.

SOPRANO. *p* So fare thee well, O dear-est heart, From thee a-las, I needs must part, A

ALTO. *p* So fare thee well, O dear-est heart, From thee a-las, I needs must part, A

TENOR. *p* So fare thee well, O dear-est heart, From thee a-las, I needs must part, A

BASS. *p* So fare thee well, O dear-est heart, From thee a-las, I needs must part, A

Andante con espressione.

p

cres.

last fond gift, My heart I give, A guer-don sure while I . . do live;

cres.

last fond gift, My heart I give, A guer-don sure while I do live;

cres.

last fond gift, My heart I give, A guer-don sure while I . . do live;

cres.

last fond gift, My heart I give, A guer-don sure while I . . do live;

cres.

Love, fare thee well, dear love, fare well. To thee a-lone, I

Love, fare thee well, dear love, . . fare well. To thee a-lone, I

Love, fare thee well, dear love, fare well. To thee a-lone, I

Love, fare thee well, dear love, fare well. To thee a-lone, I

pp

bid a-dieu, To thee my plight-ed vows re-new, Though part-ing giv-eth

bid a-dieu, To thee my plight-ed vows re-new, Though part-ing giv-eth

bid a-dieu, To thee my plight-ed vows re-new, Though part-ing giv-eth

bid a-dieu, To thee my plight-ed vows re-new, Though part-ing giv-eth

cres.
bit-ter pain, In glad-ness we shall meet a-gain; Love, fare thee well, dear

cres.
bit-ter pain, In glad-ness we shall meet a-gain; Love, fare thee well, dear

cres.
bit-ter pain, In glad-ness we . . shall meet a-gain; Love, fare thee well, dear

cres.
bit-ter pain, In glad-ness we shall meet a-gain; Love, fare thee well, dear

cres. *pp*

love, fare - well. I pray thee, sweetheart, think of me, At eve be-neath the

love, fare - well. I pray thee, sweetheart, think of me, At eve be-neath the

love, fare - well. I pray thee, sweetheart, think of me, At eve be-neath the

love, fare - well. I pray thee, sweetheart, think of me, At eve be-neath the

p

tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -

tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -

tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -

tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -

cres.

cres.

cres.

cres.

cres.

- lone, for - lorn, Love, fare thee well, dear love, fare - well.

- lone, for - lorn, Love, fare thee well, dear love, fare - well.

- lone, for - lorn, Love, fare thee well, dear love, fare - well.

- lone, for - lorn, Love, fare thee well, dear love, fare - well.

pp

pp

So keep thy troth, as I to thee, As thou would'st have me

So keep thy troth, as I . . to thee, As thou would'st have me

So keep thy troth, as I . . to thee, As thou would'st have me

So keep thy troth, as I to thee, As thou would'st have me

I will be; May an - gels guard thee night and day, God keep thee, love, I

I . . will be; May an - gels guard thee night and day, God keep thee, love, I

I . . will be; May an - gels guard thee night and day, God keep thee, love, I

I will be; May an - gels guard thee night and day, God keep thee, love, I

must a - way; Love, fare thee well, dear love, fare - well.

must a - way; Love, fare thee well, dear love, . . fare - well.

must a - way; Love, fare thee well, dear love, fare - well.

must a - way; Love, fare thee well, dear love, fare - well.

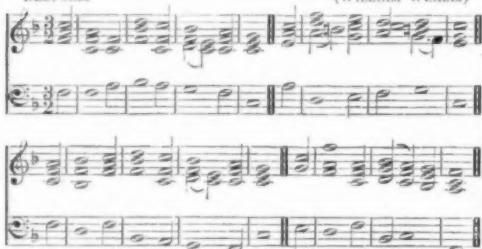
CHURCH AND ORGAN MUSIC—Continued from page 584.

'BEDFORD' INTERLUDES BY SAMUEL WESLEY.

Among the large collection of Wesleyana preserved in the Department of Manuscripts at the British Museum are some hymn-tune interludes composed by Samuel Wesley. In connection with the article 'A visit to Bedford,' in another column, it may not be considered inappropriate if we give specimens of these interludes by selecting those appertaining to 'Bedford,' first giving the tune as transcribed by Wesley:

BEDFORD.

(WILLIAM WEALE.)



It will be observed that while Wesley rightly notates the tune in triple rhythm, he introduces a rather unfortunate passing-note in the melody at the penultimate bar, and with it an equally unfortunate six-four chord. Here are the 'Bedford' interludes in all their old-world quaintness of bygone Psalmody:

Interlude 1.

SAMUEL WESLEY.



Interlude 2.



The Rev. W. B. Dams, M.A., a deputy minor canon of St. Paul's Cathedral and assistant-master at the Choir School, has been appointed to the minor canonry at Westminster Abbey, vacant by the death of the Rev. J. H. Cheadle, and also to the headmastership of the Abbey Choir School, in succession to the late Rev. R. C. Plackmore.

WILLIAM GAWLER AND F. H. BARTHÉLÉMON.

Mr. Frank Kidson, of Leeds, sends the following supplementary note to the biographical sketch of François Hippolite Barthélémon which appeared in last month's issue (p. 515):

In 1785 William Gawler, organist of the Asylum for Female Orphans, published an engraved work entitled:

The Hymns and Psalms | used at the Asylum | or House of Refuge for | Female Orphans. | Printed for W. Gawler, organist to the | Asylum | [Quarto, pp. 94.]

The title-page is faced by a charmingly designed and engraved picture by Stothard, 'published according to the Act, October 20, 1785, by W. Gawler': this fixes the date of publication. Probably in the same or the following year (1786) appeared 'A supplement to the Asylum Hymns, &c. London, printed for William Gawler, organist to the Asylum, Lambeth Butts.' As this 'Supplement' commences at p. 95, its pagination follows on that of the original work. On p. 99 appears as Hymn 16, 'Awake, my soul,' exactly as given in the facsimile in the biographical sketch of Barthélémon above referred to. Messrs. Bland & Weller having acquired Gawler's original plates, re-issued the book, but this re-issue can only have been between the dates 1793 and 1818, the period of the firm's existence.

The compositions by Barthélémon in Gawler's book are numerous. A few of the pieces are 'adapted by W. G.,' evidently Gawler, and 'God save the king' is ascribed to Anthony Young. This ascription, however erroneous, is, so far as I am aware, the first of the mythical statements which connect Young's name with the music of the National Anthem. Living successively at 19, Paradise Row and at 17, Walcot Street, both in Lambeth, after he had given up his organistship, Gawler had a moderately extensive business as a music-seller and music publisher. About 1799 or 1800 he published much sheet music of a miscellaneous character, including songs, sonatas, and sacred music. He advertised his 'Asylum Hymns' at 10s. 6d., his 'Course of Psalms,' and his 'Harmonia Sacra.'

On the same subject Dr. W. H. Grattan Flood writes: Barthélémon was in Dublin throughout the season 1771-2; but I can find no trace of him in the Irish capital during 1784.

The *Methodist Recorder* of August 20 contains an interesting article, by the Rev. James E. Crawshaw, on Haydn's Farewell Symphony, using that 'good-bye' work of the genial 'Papa' as an analogy of the triennial flittings from one Circuit to another to which Wesleyan ministers have to submit at this time of the year. He says:—'The music seems appropriate for the present juncture in many Methodist circles. Seven or eight hundred ministers have been playing a "Farewell Symphony" of their own. There is the same brave and hearty commencement of their final duties, the same apparent conflict between regrets and forced cheerfulness, and the same ending *pianissimo*, with all the instruments silenced but the two violins, that we get in Haydn's music.' With regard to the 'two violins,' the analogy is not quite so obvious to the general reader, but the article is one that may be read with profit, apart from its Wesleyan Methodist associations.

Mr. Andrew Carnegie has generously promised to contribute the sum of £200 towards a new organ for the parish church of St. Paul's, Bermondsey, on condition that the vicar and churchwardens raise £200 to meet his gift. As the parish is probably the poorest in London, outside help is needed and will be gratefully received by the vicar, the Rev. C. H. Bowden.

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Fantasie
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—Pedal d

HUDDERSFIELD AND DISTRICT ORGANISTS' ASSOCIATION.

This brotherhood of organists, formed in 1904, continues to maintain its interests and activities. The honorary secretary, Mr. George F. Garner, writes: 'We have had a most successful year, judged from all points of view. Our membership keeps firm, about 110. We have a capital library of books and music, to which we are making additions every year. The attendance at the meetings is satisfactory; and both educationally and socially the Association is proving beneficial and is fully justifying its existence. The lectures delivered during the past year have been as follows: "Organist Voluntaries," Mr. J. F. Sykes (President, 1907-8); "Some thoughts on the teaching of organ playing," Mr. F. Clarkson; "Choral Societies," Dr. E. C. Bairstow; and "The Home Music Study Union," Mr. H. A. Fricker. Special organ recitals have been given by Mr. William Faulkes, of Liverpool; Mr. J. W. Pearce, of Huddersfield; and Mr. C. H. Moody, of Ripon Cathedral; and Mr. Reginald Goss Custard, organist of St. Margaret's Church, Westminster, was the chief guest at the annual dinner of our Association in January last.' Mr. Garner adds: 'If only organists throughout the country could realise the splendid work these Associations are doing, we should, I feel sure, have one in every town throughout the land. I am pleased to say the movement is growing, and I look forward to the time when organists as a body have an organization which will be a real help and benefit to them in their high and sacred office.'

The death of Mr. Ira David Sankey took place at Brooklyn, on August 14, at the age of sixty-eight. Mr. Sankey obtained world-wide fame as the singing colleague of the late Mr. D. L. Moody at their mission services, and more especially as the editor of the collection of mission hymns entitled 'Sacred Songs and Solos,' which has had an enormous circulation in various countries.

Mr. C. F. South has recently celebrated the twenty-fifth anniversary of his appointment of organist and master of the choristers of Salisbury Cathedral, when he was the recipient of many congratulations and presents in recognition of his faithful service during the last quarter of a century.

Mr. E. H. Lemare recently gave a successful organ recital in the Auditorium, Ocean Grove, New Jersey, U.S.A., when the audience numbered 8,000 people.

ORGAN RECITALS.

Mr. J. H. L. Gauntlett, Christ Church, Harrogate, (dedication of new organ, built by Messrs. Norman & Beard) —Postlude in C, *Smart*.

Mr. Clarence Lott, St. Sepulchre's, E.C.—Larghetto and Allegro, *J. Varley Roberts*.

Mr. J. Pullein, Christ Church, Harrogate—Hymn de Fête, *George Aiken*.

Mr. R. Barrett-Watson, Sunningdale Church—Andantino in D flat, *Charwel*.

Mr. H. Gaukröger, St. John's, Windermere—Andante con Variazioni, *Rea*.

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford—Pastorale, *Hollins*.

Mr. H. Mozart Sheaves, Parish Church, Timperley—Epithalame (Bridal Chorus), *Guilman*.

Mr. H. Newbould, Wesley Church, Pretoria—Allegretto (from the Sonata in G), *Elgar*.

Mr. Allan H. Brown, St. Giles', Cripplegate—Symphony in D minor (first movement), *Guilman*.

Mr. W. Silkstone Dobson, Alexandra Palace—Morceau de concert, *Guilman*.

Mr. S. L. Coveney, Christ Church, Llanfairfechan—Fantasie Overture, *Garrett*.

Mr. W. Deane, Grahamstown Cathedral, Cape Colony—Pedal étude, *Faulkes*.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George F. Austen, St. James's Church, Clacton-on-Sea.
Mr. Marshall Dewhurst, Trinity Presbyterian Church, Hanley.

Mr. W. Lynnwood Farnam, Christ Church Cathedral, Montreal.

Mr. Charles Gray, St. Andrew's Church, Croydon.

Mr. Horace H. Patterson, St. Luke's Church, New Kentish Town.

Mr. J. E. Pattison, Congregational Church, Gateshead-on-Tyne.

Mr. Arthur E. Stillman, Tonbridge Board of Guardians.

Mr. H. T. Thompson (alto), Chester Cathedral.

THE BRITISH MUSEUM BLUE-BOOK.

The annual 'Return' (Blue-Book) of the British Museum for the year ending March 31, 1908, has just been issued. Under the heading 'General progress at the Museum, Bloomsbury,' the Director (Sir Edward Maunde Thompson) thus refers to the temporary closing of the Reading Room last year:

Provision having been made by the First Commissioner of His Majesty's Works for the renovation of the Reading Room, which had not been re-painted or re-decorated since it was first opened in 1857, the room was closed and placed in the hands of the contractors on the 15th April. It was re-opened to readers on the 1st November [1907]. The entire fabric was carefully examined and tested, and, where necessary, repaired. The iron-work, of which the room is largely constructed, was found to have suffered no deterioration in the lapse of time, and scarcely a rivet had failed. . . . The original scheme of decoration was not followed, the colours which were at first applied to details of the great dome not being repeated, but white paint and gold alone being employed. The result has been a very great improvement of the light in the room.

The arduous work of removing the books of reference from the Reading Room previous to the renovation, of revising the collection, of weeding out obsolete books and of replacing them by recent works and additions, and of refilling the shelves after the renovation was completed, was punctually and successfully accomplished by the staff of the Library.

With regard to *Music*, the following information is given under the heading 'Department of Printed Books':

10,111 Musical Publications have been added to the collection. Of these, 9,617 were received under the provisions of the Copyright Act; 341 by Colonial Copyright; and 153 were acquired by purchase.

These figures show an extraordinary increase upon last year's additions—10,111 as against 7,483. Even allowing for the increase of 121 works 'acquired by purchase,' and a decrease of 111 of those received under Colonial Copyright, the fact remains that, under the Copyright Act, no fewer than 2,618 more musical works were received than in 1907! While this remarkable increase testifies to the creative industry of musicians, it should be remembered that each addition to the catalogue may represent a symphony, an oratorio, or other work of importance, or the vulgarest comic song from across the Atlantic, all of which pass through the hands of Mr. Barclay Squire in the course of the year.

The acquisitions of musical interest are stated as follows:

The last ten leaves of the 'Historia Baetica' of Carolus Verardus. Printed by Eucharis Silber at Rome, 1493, completing the copy of the work in the Library. The last leaf consists of the music of a four-part song printed from blocks, probably the earliest example of mensurable music printed at Rome. Presented by A. H. Littleton, Esq.

A collection of 1,377 pieces of sheet music, chiefly of the eighteenth and early nineteenth centuries. Presented by the Royal College of Music.

In addition to the above donations, the Museum has acquired the following printed books :

'Certain notes set forth in foure, and three parts to be song at the Morning Communion, and Evening Praier.' (Two parts, Medius and Bassus.) John Day, London, 1560.

'Mornyng and Evenyng Prayer and Communion.' (Two parts, Contra-Tenor and Tenor.) John Day, London, 1565.

These four parts form a complete copy of this work, which was designed to supply polyphonic settings of the Book of Common Prayer, with a few anthems. The composers were Thomas Tallis, Thomas Causton and several others. Only two other copies of either edition are known, one at Westminster Abbey, the other in the Bodleian Library.

Zange, Nicolas : 'Kurtzweilige Neue Teutsche Lieder.' 4 Pts. Cologne, 1603. Wanting the title-page and pages 1-4 of the first part. Only one perfect copy of this book, which contains a musical setting of the street cries of Cologne, is known to exist.

Bach, Johann Sebastian : 'Sechs Chorale für Orgel,' published between the years 1747 and 1749.

Only three other copies of this work are known.

This scarce publication of the great Cantor's is referred to by Spitta in his 'Life of Bach' (English edition, vol. iii., pp 219 and 294), who suggests the year 1750 as that of publication.

In the Department of Manuscripts the most important acquisitions are four in number, as hereunder described in the Blue-Book :

A purchase of exceptional interest is a large Latin Psalter, Hymnary, etc., with a partial Anglo-Saxon gloss, written in the South of England (possibly at Canterbury) in the latter part of the 10th century, and decorated with fine ornamental initials. It belonged successively to Archbishop Cranmer, Henry FitzAlan, Earl of Arundel, and John, Lord Lumley, and was perhaps at one time in the Royal Library, in which Lord Lumley's collection was absorbed after his death in 1609.

Collection of songs, etc., by Arne, Boyce, Handel, Pepusch, H. Carey and others, chiefly written for Marylebone, Ranelagh and Vauxhall Gardens : 18th cent.

Scenes from operas by J. B. Lully, A. Campra, and other composers ; *circa* 1719.

'Observations on Chanting, explanatory of a new system,' in the autograph of Robert Lucas Pearsall ; 1851.

The Latin Psalter above mentioned is exhaustively described by Abbot Gasquet and Mr. Edmund Bishop, in a volume recently published by Messrs. George Bell & Sons, entitled 'The Bosworth Psalter: an account of a Manuscript formerly belonging to O. Turville-Petre, Esq., of Bosworth Hall, now *Addit. MS.* 37.517 at the British Museum.'

Abbot Gasquet considers this ancient volume to be one of the most important MS. English Psalters in existence, one which, strange as it may seem, has up to the present time escaped notice by students and archaeologists. He says : 'It is more like a book for liturgical use in late Saxon times than any with which I am acquainted,' and adds—in the published volume above referred to—'The Bosworth Psalter is in more ways than one unique among similar English books, and that more than any other known early manuscript it partakes of the character of a complete volume for the public recitation of the Divine Office by those who follow the Rule of St. Benedict.'

The manuscript contains music, written in fine neumes, to the *Venite* Psalm, doubtless for use at Matins, also for two hymns, the *Lucis Creator optime*, *Iste Confessor*, and *Christe splendor glorie*.

Robert Lucas Pearsall's 'Observations on Chanting' is printed in full, and described by Mr. W. Barclay Squire in the *Sammelbande der Internationalen Musik-Gesellschaft*, vol. viii., January-March, 1907, p. 166.

TWO FESTIVAL NOVELTIES.

SIR HUBERT PARRY'S

'BEYOND THESE VOICES THERE IS PEACE.'

As in nearly all his choral compositions, Sir Hubert Parry has himself compiled the text of this his latest work, to be produced at the Worcester Musical Festival on the 9th inst. The words of 'Beyond these voices there is peace' have been selected entirely from the Bible, two books only of Holy Writ being laid under contribution—Ecclesiastes (chapters 1, 2, 3, 11 and 12) and Isaiah (chapters 26, 40 and 55). Their wealth of diction and the composer's skill in arranging these grand passages combine to make a firm foundation whereupon to erect the musical superstructure.

The work—laid out for soprano and baritone soli, chorus and orchestra—opens with a short Introduction for orchestra, forty-three bars long in 3-4 time. In this are summarized, in anticipation, the ideas which the composer has had in his mind. Its opening bars are the 'motive' of bitterness and discontent with the never-ceasing disappointment begotten of the fruitlessness of the search after mere worldly pleasures :



The answer thereto anticipates, with slight intentional variation, the 'motive' of 'all encompassing peace' :



Soon after appears the theme of 'All things are full of weariness,' which forms an important feature of the opening chorus. The answer to that (in the trombones) is the first few bars of the 'motive' of the 'everlasting sign' in the last chorus. This, in its turn, leads to a reference (*pianissimo*) to the 'motive' of 'all encompassing peace,' which here is left floating in the higher spheres, when the discontent of the human voices reasserts itself, leading at once into the first chorus, 'What profit hath man of all his labour wherein he laboureth under the sun?'

The opening chorus gives general expression to the vanity and transitoriness of man's mundane desires, in successive episodes which emphasise human futility by contrast with eternal and changeless things, culminating in the theme of the discontent and bitter ejaculations flung from voice to voice, 'All things are full of weariness,' &c., 'That which hath been is that which shall be, and that which hath been done is that which shall be done ; and there is no new thing under the sun.'

Then the individual, represented by the baritone soloist, takes up his parable—'I said in mine heart. Go to now, I will prove thee with mirth ; I said of laughter : It is mad, and of mirth, what doeth it?—thus trying to beguile himself with the recapitulation of the pleasant things of the world which he has experienced. His attempt at mundane joyousness and self-satisfaction is expressed in a characteristic theme ; but before he is half-way through with it, the sense of the fruitlessness of it all grips him, and he

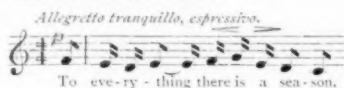
goes on himself his effort return is van is no p Th 'To purpos

being in the chorus between together so ide consta words chorus eternit of 'a part ; be for passes in its before The to try sweet, but th for the and h 'man about 'The spirit again peace, The when thirte presen voices the mu and th 'It sh cut off The episod the im of the 'everl

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goes on in growing rage vainly endeavouring to cajole himself with the 'motive' of 'mundane joy.' Alas! his efforts are vain! The 'motive' of bitterness returns, and he is forced to the bitter confession, 'All is vanity, vanity and vexation of spirit, and there is no profit under the sun.'

Thereupon the chorus enters with a commentary—'To everything there is a season, a time to every purpose under heaven,' the tune



being anticipated and amplified by the massed strings in the introductory bars. The first part of the chorus is cast somewhat in the form of a dialogue between the various voices, accompanied and held together by the ceaseless undercurrent of the 'motive' so identified with the sentiment of the words, in constant variation. After the culmination, with the words 'A time for war, a time for peace,' the chorus, in a second section, expresses the sense of eternity, as the fulfilment and complement of the idea of 'a time for every purpose under heaven' in the first part; the words being 'Whatsoever God doeth, it shall be for ever,' and the ideas which follow it, and this passes into the theme of the 'all encompassing peace' in its final form and spreading much wider than before.

Then the individual personal man begins once more to try to find comfort in the idea 'Truly the light is sweet, and a pleasant thing it is to behold the sun'; but the sequel is more final even than in the first solo, for the thought of 'the days of darkness' haunts him, and he remembers that the end of it all will be that 'man goeth to his long home, and the mourners go about the streets,' culminating in the thought that 'The dust shall return to the earth as it was, and the spirit to God Who gave it.' The 'bitterness motive' again recurs, answered by that of 'all encompassing peace,' here in its serenest form.

The earthly voices have been hushed to silence, when the soprano soloist calls, 'Ho! every one that thirsteth, come ye to the waters,' thus figuratively presenting the reminder that beyond these earthly voices there is the solution of all discontents. Here, the music has references to the 'motive' of 'discontent' and that of 'peace,' finding its full outlet at the words 'It shall be for an everlasting sign which shall not be cut off.'

The chorus which follows is a series of reflective episodes parallel to the first chorus, but expressing the immensity of the Eternal in answer to the futility of the mundane desires. The 'motive' of the 'everlasting sign'



recurs again and again to emphasise and unify the conception. To the questions 'To whom will ye liken God? or what likeness will ye compare unto Him?' the answer comes in the figurative reference to the 'motive' of the 'all encompassing peace'; and this theme, combined and alternated with that of the 'everlasting sign,' continues to pervade the music till the reflective portion ends and passes into the active, yet figurative, expression of joyousness, 'But they that wait upon the Lord shall renew their strength.' This, after passing through several phases, culminates in the passage 'They shall mount up with wings like eagles, &c.,' and finally passes to the re-statement of the theme of the 'everlasting sign.'

At what the composer calls 'The clue,' the solo soprano and chorus join in softly with the final reflection—which is the root of the whole matter—'Thou wilt keep him in perfect peace whose mind is stayed on Thee,' accompanied by a last reference to the theme of the 'all encompassing peace.'

MR. C. B. ROTHAM'S 'ANDROMEDA.'

The programme of the Bristol Musical Festival, to be held next month, contains two works composed by natives of the city, their birth-years being separated by more than a century—Samuel Wesley and Cyril Bradley Rootham: the older musician will be represented by his noble motet 'In exitu Israel,' the younger by his dramatic cantata 'Andromeda,' to be produced on October 15.

Mr. Rootham has selected the text of his cantata from the fine poem by Charles Kingsley, written in 1852, when he was thirty-three years old and a country parson at Eversley. The story is too well-known to need repetition, but it may not be without interest to give Kingsley's views on the subject. Writing to his friend, J. M. Ludlow, in the summer of 1852, he says:

I send you more Andromeda . . . You will see at once the difference in style between the opening and the latter part—right or wrong, it was instructive. I felt myself on old mystic, idolatrous ground, and went slowly and artificially, feeling it unreal, and wishing to make readers feel it such. Then when I get into real human Greek life, I can burst out and rollick along in the joy of existence. . . .

You know that Andromeda myth is a very deep one. It happened at Joppa, and she must have been a Canaanite; and I cannot help fancying that it is some remnant of old human sacrifices to the dark powers of nature, which died out throughout Greece before the higher, sunnier faith in human gods; and that I shall just bring out, or bring in, enough to make it felt without hurting the classicality, by contrasting her tone about the gods with that of Perseus, whom she is ready to worship as being of a higher race, with his golden hair and blue eyes. Oh, my dear man, the beauty of that old myth is unfathomable; I love it, and revel in it more and more the longer I look at it. If I have made one drawing of Perseus and Andromeda I have made fifty, and burnt them all in disgust. If I conceive a thought (objective, that is, of course), I almost always begin by drawing it again and again, and then the incompleteness of the pencil (for paint I can't) drives me to words to give it colour and chiaroscuro.

Let us now turn from this interesting sidelight upon the poem to its musical setting by Mr. Rootham.

Dedicated to the memory of the composer's mother and finished in April, 1905, the cantata is laid out for chorus and orchestra, and the following solo voices: soprano (Andromeda), contralto (Cassiopeia and Athene), and baritone (Perseus). The work opens with a short introduction for orchestra, which embodies two main themes. These are 'leit-motiven' in the fullest sense of the term, in that they are introduced in both the vocal and orchestral parts so as to knit together the various episodes of the story. The first of these 'leit-motiven' may be designated the 'Andromeda' theme, for it occurs wherever Andromeda herself and the doom overshadowing her are made prominent. In the Introduction and in the course of the work it appears in the minor key, and it is not until the very end, after the tragedy has been averted and she is safe and happy, that the theme is given in the major key.

The second theme embodies the idea of Perseus with the divine power of Athene supporting him. There is yet another 'motive' which appears throughout the cantata: it forms the opening phrase of the first chorus (given out by tenors and basses in unison), and

is variously treated on its several re-appearances. A characteristic 'monster' figure typifies, in its various forms, the sea-monster and its terrors whenever they are mentioned. When Andromeda is left alone upon the rock, the orchestration—muted strings, with an occasional wail of the Andromeda theme by the wood-wind—is intended to express her troubled thoughts and also the lapping of the waves at her feet.

Athené's appearance, near the end of the work, is marked by a simple melody and a corresponding figure of accompaniment—four oft-repeated chords in triple time producing a special effect, and, through four different keys, working up to a climax, with variations in the orchestra for each change of key. The cantata is brought to a close with a re-statement, by the orchestra, of the three main themes, thus finally emphasising at the end, as at the beginning, the unification of the work.

SOME VALUABLE MANUSCRIPTS:

BACH, HAYDN, MOZART, BEETHOVEN AND MENDELSSOHN.

Herr Geheimrath Ernst von Mendelssohn-Bartholdy, nephew of the composer, has presented to the Emperor of Germany, who has ordered their preservation in the Royal Library, Berlin, a splendid collection of precious manuscripts, all in the autograph of their respective composers. The generous donor has kindly furnished us with a list of these treasures, to which additional details have been supplied, for the purposes of this article, through the courtesy of Dr. Rudolf Kaiser, of the Royal Library, Berlin:

BACH.

Church cantata 'Ich freue mich in dir.'
Choral Preludes for organ (*Orgelbüchlein*).

HAYDN.

Four symphonies, as subjoined:

No. 1.



No. 2.



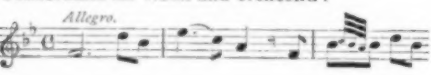
No. 3.



No. 4.



Concertante for violin and orchestra:



Mass in B flat:



Sketch (one folio) for The Seasons.

MOZART.

Opera: *Entführung aus dem Serail*.
Sketch-Book.

BEETHOVEN.

Symphony in B flat, No. 4 (Op. 60).

— in C minor, No. 5 (Op. 67).

— in A, No. 7 (Op. 92).

Fidelio: Overture in E.

— Finales to Acts 1 and 2. The Finale to the second Act is complete; but the first begins at the Prisoners' chorus, 'Leb' wohl, du warmes Sonnenlicht.'

— Sketch-Book.

— Septett (Op. 20).

String quintet, in C (Op. 29).

Pianoforte trio, in B flat (Op. 97).

String quartet, in F (Op. 59, No. 1).

— in E flat, the 'Harp Quartett' (Op. 74).

— in E flat (Op. 127). First movement.

— in B flat (Op. 130). First movement.

— in C sharp minor (Op. 131). Variation movement, with the introductory bars.

— in A minor (Op. 132).

Various notes and sketches.

MENDELSSOHN.

Violin Concerto.

Most of the above manuscripts speak for themselves. It may be remarked, however, that the '*Orgelbüchlein*' of Bach is the fountain-head source from which Mendelssohn prepared his English edition of the Choral Preludes, issued in 1845, to which detailed reference was made in the articles on 'Bach's Music in England' which appeared in this journal between September and December, 1896 (see pp. 797 and 798 of the December issue). Spitta—who, by-the-way, makes no mention of this English publication—refers at length to the above manuscript in his 'Life of Bach.' He says: 'In the beginning of the year 1879 I found in the possession of Herr Ernst Mendelssohn-Bartholdy, of Berlin, a second autograph of the Little Organ Book. It had belonged to Felix Mendelssohn-Bartholdy in his time, and he had supplied it with a cover and title-page written in his own hand. It was in his possession in 1836. Two leaves out of it he gave to his betrothed for her album. A third leaf he subsequently gave to Madame Clara Schumann. These donations are noted on the cover This autograph, which has lost its original title, consists of fourteen elegantly and clearly written leaves in small oblong quarto.' For the remainder of Spitta's exhaustive description of this precious manuscript the reader is referred to the 'Life of Bach,' English edition, vol. i., pp. 647-656.

All the four Symphonies by Haydn belong to the twelve forming the Salomon set, and composed for England; the first and last of the above quoted beginnings are those known as the 'Surprise' and the 'Clock' symphonies respectively.

In addition to the '*Orgelbüchlein*' of Bach, the three Beethoven symphonies and perhaps others of the above masterpieces—the Violin concerto, of course—formerly belonged to the generous donor's uncle, Felix Mendelssohn-Bartholdy.

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One of Sir George Grove's pet ideas was the publication of the autograph scores of all Beethoven's symphonies in photographic facsimile. With characteristic enthusiasm he mooted the proposal in a letter to *The Times* of September 15, 1891; moreover, it was typical of his warm-hearted hero-worship that he should also enthrall his friends and even his relations. In a letter to his brother-in-law, the late Dean Bradley, he says:

A. P. Stanley is to you what Beethoven is to me—every additional trait or expression is a gem, and gives me the keenest pleasure. Those facsimiles I proposed in my letter to *The Times* will be an inestimable boon to musical people all over the world, and I hope to get them carried out. Suppose one could have a facsimile of the MS. of St. Matthew's Gospel, or of St. Paul's Epistle to the Galatians, or that instead of having to go to Rome or Petersburg to see it, one could have it in one's own house, and handle it, and mark it, and have it always at hand, eh? And the parallel is rather close, because the Symphonies, like the Epistles, have many places in them where the original must have been mistaken by the editor.

This interesting proposal, however, was never carried out: doubtless its great cost, and the chances of so few would-be purchasers were deterrents against realizing a wish so very dear to the heart of Beethoven-loving 'G.' How he would have rejoiced in Herr Ernst von Mendelssohn-Bartholdy's gift!

REHEARSING FOR A CHORAL COMPETITION.

For the purpose of non-identification I will locate the rehearsal in the village of Loom Fowt. If the place is mythical, the members of the choir are human beings filled with a desire to win the first prize in a competition soon to be held in a neighbouring town. The first prize, not the second, nor the third, is to be won by these worthy Lancastrians. The Loom Fowt choir consists of forty voices, mostly cotton-mill workers and colliers, leavened by the inclusion of the learned village newsagent, whose decision is absolutely final whenever methods of pronunciation are in dispute.

The conductor of the choir, Silas by name, is likewise conductor of the village brass band. He is a 'gradely musicianer' who earns his daily bread in the humble occupation of 'twisting-in' at the little weaving shed down in the valley. To-night this 'gradely musicianer' has forgotten all about healds and reeds, for he is living in the atmosphere his soul loves best—an atmosphere which he would permanently breathe were it possible for his body to subsist upon atmosphere alone. He is about to take his choir through that magnificent barbaric chorus of Elgar's, 'The Challenge of Thor,' and as I am well known to the conductor and his committee, they have granted me the privilege of remaining in the practice-room during the progress of this momentous rehearsal.

The conductor stands before his choir without a copy of the music, for he has committed to memory every note of that wonderful chorus. 'Neau then! are yo' ready? Hauve a munnit. As this has to be sung at th' competition 'beaut 'companiment, Ah'll just gie yo' three little beats like this (! ! !) afore yo' start, an' then yo' mun brast off like clockwork. Piano, mind yo', piano! Neau then (*sotto voce*), one, two, three!'

I am the God Thor,
I am the War God,
I am the Thunderer.

The conductor claps his hands and immediately there is silence. With his eyes fixed on one of the basses, he sarcastically remarks: 'Ah tow'd thee at

th' last practice, Tummy, that th' art o' part-singin' wer' to thry an' mak' th' tone seaund as if it aw coom fro' one v'ice. Neau when tha geets to that D flat on th' fust part o' th' word "Thunderer," tha'rt not supposed to be sellin' coal, an' tha'rt not supposed to be sheautin' at a footbaw match. If Ah've to spayke to thee any more, tha'll be one 'at winno' sing wi' this kire i' th' competition.'

After a little homily upon the wickedness of wasting valuable time, another start is made:

Here in my Northland,
My fastness and fortress,
Reign I for ever!
(*Tenors and basses.*)
Here amid icebergs
Rule I the nations.

Another clap of the conductor's hands; this time it is the tenors who are at fault. 'Well! of all th' wake stuff 'at ever Ah yeard i' me life, this is th' wakest. Yo're noan sittin' on icebergs, yo're singin' abeaut 'em. Do let us ha' some tone. Thry an' imagine yo're on Crowden Moor i' th' middle o' winter an' i' th' dead o' neet, wrapped up in a fur-lined eorcoat, wi' a drop o' summat warm an' stimmilatin' i' th' pocket an' 'ondy to geet at. Just thry, theer's good lads! Neau then, from mark B agen.'

At this attempt the effort is decidedly better, and the singers are allowed to proceed:

This is my hammer,
Miolner the mighty.

'Stop!' cries a thunderous voice from among the basses. It is the learned newsagent, our specialist in pronunciation. He is about to exercise his authority, granted by the Committee, to stop the singing whenever he detects anything wrong in that particular department. 'It's thee, Smiler,' says the learned newsagent. 'Ah've tow'd thee times beaunt number 'at tha munno' bring thry coal-pit manners to these rehearsals. Tha may talk abeaut a "hommor" as mich as tha'likes when tha'rt i' th' pit, but when tha'rt here it'll ha' to be "hammer," with an aspirate on th' fust letter. Dunno' let me ha' to tell thee any more.' (To the conductor) 'That'll do, Silas. Tha con proceed.' He did!

T. DARMAN WARD.

Reviews.

Form in music. By Stewart Macpherson.
[Joseph Williams, Ltd.]

In these days of nebulous eccentricity on the part of young composers, it is a plucky thing to issue another book on the subject of Form. But as a professor of harmony and composition at the Royal Academy of Music, Mr. Stewart Macpherson doubtless has very good reason for making known his views on the subject, even though they differ from those held by other theorists, and showing students the methods which the great masters adopted to make their deathless creations intelligible from a constructive point of view. One has only to sample such masterpieces to find that form is not another word for formality. The wide range of examples given in the book proves this, and nothing can be better than that the minds of budding composers should be imbued with the principles of form as applied by those who have well deserved the designation 'genius.' It is perfectly true that composers cannot be made by text-books, but their pathway towards success may be smoothed by a careful study of the works created by the great ones in music, and Mr. Macpherson's treatise deserves the attention of both teachers and their pupils. We notice that in Ex. 19 (p. 11) the extract from Mendelssohn's 'O rest in the Lord' is given in the key of G. Is it not better to quote extracts exactly as they appear in the text, rather than by changing the key signatures? A wrong clef on p. 57 needs correction.

Folk-songs of England. Book II. Folk-songs from the Eastern Counties. Collected by R. Vaughan Williams.

[Novello & Co., Ltd.]

Much has been said during recent years regarding the wealth of English folk-songs. Granted that our national melody, as represented by these unsophisticated songs, is of excellent quality, the question naturally arises, 'Where can I obtain them arranged in a practical form?' This question can to some extent be answered in the collection under notice, 'Folk-songs from the Eastern Counties.' It is the second of a set of albums containing representative examples of folk-songs noted down in the different English counties, a series which it is intended even to extend to Scottish and Irish folk-songs recently collected.

The reputation of Dr. Vaughan Williams as a cultured musician is a sufficient guarantee that the folk-melodies he has noted will lose nothing in their treatment, for his well-known sympathy with the songs of the people would restrain him from any attempts at their 'improvement.' He has collected largely in Norfolk, with the result that many of his tunes carry with them a flavour—a sort of salty whiff—of Yarmouth town. They may very well have been the favourite songs to which Dan'l Peggotty and his maritime friends listened, or that they took part in during the evenings spent at 'The Willing Mind,' although it must be confessed that nowhere does Dickens record that Dan'l was of a vocal turn of mind. Anyhow, included in the book there is the favoured ditty of Captain Cuttle:

'Give me the lad whose tarry trousers
Shines in my eyes like diamonds bright.'

Sailor songs predominate in the collection, and among them is a traditional survival of the 16th century ballad 'Captain Ward,' whose piracies on the ship 'Rainbow' have been sung in the original ballad and its traditional versions for many centuries. Dr. Williams's tune is a fine, breezy strain. Excellent in its stirring melody, it is undoubtedly an acquisition to our stock of folk-songs. 'The bold Princess Royal,' another pirate song, popular in many counties, is also to be welcomed. The 'Captain's Apprentice,' a gruesome narrative of ill-usage, and the 'Saucy bold robber,' are, with the first two named, genuine forecastle ditties. 'On board a Ninety-eight' is perhaps cast rather too much in the Dikdin mould to be a true folk-song; it dates from early in the 19th century, although its melody appears to be much older.

Of rural songs there are one or two good examples: of these 'Bushes and briars' is the best. It is a most charming tune, and, so far as I am aware, Dr. Williams is the first to give any version of it the dignity of print. Judging by the numerous copies found on broadsides and the many other ballads which are directed to be sung to the tune, this song must have obtained a considerable degree of popularity. 'The lark in the morning' (alias 'The pretty ploughboy'), 'The lost lady found,' 'The Sheffield apprentice,' 'A bold young farmer,' and some others are folk-songs that have already been published in the several recent collections, but Dr. Williams's versions are all of interest, either as confirming old, or as bringing into notice fresh forms of these pleasant old melodies.

All collectors of folk-songs are aware that the majority of folk-singers ignore the commencement of each succeeding verse of a song by going through fresh verses of the entire ditty without making any break. In some cases Dr. Williams has apparently considered it desirable to fall in with this method, but changing the harmony of each verse. Thus he judiciously avoids any feeling of monotony. Although some old-fashioned singers may expect a brief pause between the verses, to be filled up by the accompanying instrument, yet where the stanzas are short it is, after all, a good method that the folk-singer, in his eagerness to get on, has instituted.

It is a trite but nevertheless a true observation, that all lovers of folk-song will be glad to make the acquaintance of this collection, in which will be found many simple songs of great charm.

FRANK KIDSON.

Chats on Violoncellos. By Olga Raester. With eighteen illustrations.

[T. Werner Laurie.]

The violoncello cannot claim so many votaries as its little brother (or is it sister?), the violin. It is well within living memory that the late Mr. Chorley, of the *Athenaeum*, decreed that the violin was not a lady's instrument, and a writer in the *Spectator* of April 14, 1860, said, 'Female violinists are rare . . . female violoncellists are rarer still, and we have never met with one.' How difficult it would be now to estimate the number of lady performers thereupon; and it is not inappropiate that a lady should write upon an instrument that is capable of great depth of expression.

Miss Raester remains so faithful to her title that she eschews chapters, and calls the half-dozen sections into which her book is divided 'Chat the first,' 'Chat the second,' and so on. Writing on her subject with a breezy enthusiasm, she covers a wide period in the history of the violoncello, from the crudely constructed Ravanastron of ancient times to 'The King' violoncello of Andreas Amati and other perfect instruments. The crwth, the viol, the tromba marina also come under her survey, as well as the 'development of the technique of violoncello playing.' In her 'Chat the fifth' the authoress treats of 'Two eighteenth-century women players of the Viola da gamba'—Mrs. Sarah Ottley and Miss Ann Ford (afterwards Mrs. Thicknesse)—concerning both of whom interesting and original information is given. The book is one that merits commendation by reason of its subject-matter and the illustrations which accompany its readable text. On p. 178 there is a little misprint: the name of 'John Cause, the artist' should be spelled 'Cawse.'

ANTHEMS.

There is no sorrow, Lord. By Arthur E. Godfrey.

We sent unto Thee. By Alfred Hollins.

The eyes of the Lord are over the righteous. Righteous art

Thou, O Lord. By John E. West.

My soul truly waiteth. By Thomas Attwood.

O come hither, and hearken. By Dr. William Crotch.

I will cry unto God. By Henry John King.

[Novello & Co., Ltd.]

The above group of Anthems covers a wide field of styles in church music. Mr. Godfrey's composition is eminently devotional. Designed for soprano solo, four-part chorus and organ accompaniment, the melody flows on in close intervals in simple and frankly obvious phrases that devoutly echo the spirit of the lines written by Jane Crewdson. 'We sent unto Thee,' by Mr. Hollins, is intended primarily for an induction service, but it would be suitable on many other occasions. The music, an interesting example of the talent of the distinguished organist, shows keen perception of what is appropriate combined with directness of expression and musicianly resource. The anthem is opened by tenors and basses in unison, who are succeeded by a soprano soloist, and the first section ends with a four-part chorus. The tempo then changes from *Andante* to *Allergretto*, and the remainder of the work consists of a jubilant chorus, which includes a fughetto of emphatic character. Mr. John E. West always writes effective church music, and this is specially obvious in the two anthems by him now under consideration. 'The eyes of the Lord' is written in four parts throughout. The music flows gracefully and reverently, and the harmonic scheme is rich without being complex. The return to the first subject is accomplished in a particularly expressive manner, and the *pianissimo* conclusion is equally impressive. 'Righteous art Thou, O Lord,' is more ambitious in style, and is suitable for a choir of considerable numbers. It will be found easy to read, and the changes of tempo are well calculated to impress the significance of the text. The anthem is designed to be sung on Sexagesima Sunday, but is well adapted for general use.

Mr. West has edited the two anthems respectively composed by Attwood and Crotch. That by the former master is largely written for soprano solo with an independent organ accompaniment, but towards the end the full choir enters impressively with imposing results. Dr. Crotch's anthem

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is designed for bass solo and chorus, and the part-writing for the latter demands a well-trained choir. The work is laid out in three sections—an *Andante moderato*, in which the solo is the predominant feature; a meditative *Largo*, in which the choir echo the words uttered by the solo voice; and a jubilant *Allegro moderato*, chiefly for the full choir. Mr. Henry John King's anthem is specially suitable to the Lenten season, but is also available for general use. It begins with a short organ solo, which is succeeded by a duet for first and second sopranos. This leads to the entrance of the full choir in solid harmony, but considerable independence characterises the choral writing, and a well-designed climax concludes the work.

Correspondence.

BACH'S PASSION MUSIC AND SIMS REEVES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In a report in the *Daily Telegraph* of June 23 of the banquet given in honour of Dr. W. H. Cummings, at De Keyser's Royal Hotel, the chairman, Professor Prout, is stated to have said:

'Somewhere between 1870 and 1875 Dr. Cummings sang the very beautiful and extremely difficult music which Bach allotted to the Evangelist in the Passion—a part which had been previously offered to Mr. Sims Reeves, and declined as too difficult.'

Now, Sir, will you kindly allow me to speak on behalf of that most accomplished and beautiful singer, the late Sims Reeves, and to say, for the information of Professor Prout, that Sims Reeves sang the tenor solos in the above oratorio on Easter Eve (April 23), 1859, in St. George's Hall, Windsor Castle. Mr. G. F. Anderson, Master of the Music to Queen Victoria, conducted the work on that occasion, Bennett assisting him. Your humble servant had the honour of singing in the chorus as first tenor, as I was then a member of the *original* Bach Society, of which Bennett was the founder.

Yours truly,

EDWARD PEACOCK.

55, Ebury Street, S.W.
July 22, 1908.

BACH'S 'IT IS FINISHED' AND MENDELSSOHN'S 'IT IS ENOUGH'—A COMPARISON.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is somewhat interesting to observe one or two curious points of resemblance between the airs 'It is finished,' in Bach's 'St. John' Passion, and 'It is enough,' in Mendelssohn's 'Elijah.' In each case the first section of the movement is of a slow and mournful character, in accordance with the words, and has an important *obligato* for a solo instrument. Bach uses the viola da gamba, Mendelssohn his successor, the violoncello. The music of the second section in each solo ('See Judah's hero,' and 'I have been very jealous') is in strong contrast, being full of energy and vigour, and both composers add several instruments to the strings employed in section one. In each case the third section is very short, scarcely more than a *coda*. The notes of sorrow are resumed, the *obligato* instrument echoes the voice, and the very melodies bear a likeness to one another.

I do not for a moment wish to accuse Mendelssohn of conscious imitation. He was so devoted a student of the older master that the above resemblance is probably but a striking instance of the way in which his mind was permeated with the Bach influence.

Yours faithfully,

Sydney, Nova Scotia.
July 22, 1908.

H. LOUISE BURCHELL.

Obituary.

The sudden death at the age of sixty-four of NICHOLAS ANDREIEVICH RIMSKY-KORSAKOV is recorded with regret. We have only just been able, through the enquiries of Mrs. Newmarch, to discover the exact place and date of the sad event, which took place on June 8, at St. Petersburg. An excellent biography, from the pen of Mrs. Newmarch, of the distinguished Russian composer is given in the new edition of 'Grove's Dictionary of Music and Musicians' (vol. iv., p. 102), and an interesting appreciation of his art-work is contained in César Cui's 'La Musique en Russie' (Paris, 1880).

The pupils of Liszt number one less by the death of WILLIAM MASON, which event, we regret to record, took place at New York on July 14. The third son of Dr. Lowell Mason, he was born at Boston on January 24, 1829; thus he had reached his eightieth year at the time of his decease. He studied at Leipzig, under Moscheles, Hauptmann, and Ernst Richter, and was long recognised as a leading pianist in New York. There, with Theodore Thomas and others as colleagues, he founded chamber concerts, and in 1872 he received the degree of Doctor of Music from Yale University. Dr. William Mason wrote a treatise on 'Touch and Technique,' which received the approval of Liszt, and his 'Memories of a Musical life' (New York, 1901) are specially interesting in connection with the Weimar circle of musicians in 1853. He was a Swedenborgian.

The death is recorded with regret of HENRY GOUGH TREMBATH, which took place at Herne Bay, on July 31, aged sixty-five. A native of Penzance, he studied at the Royal Academy of Music. He was formerly an organist and conductor of a choral society at Truro, but since 1874 he held the organistship of St. John Baptist Church, Woodlands, Isleworth. Mr. Trembath graduated Bachelor of Music at Oxford in 1869, and in 1875 he was elected, *honoris causa*, a Fellow of the Royal College of Organists, having gained one of the composition prizes offered by that institution. As a composer he is best known by his anthem 'Let not your heart be troubled,' which appeared in THE MUSICAL TIMES of May, 1887.

CAPE TOWN MUNICIPAL CHORAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The first week of this festival, held in the new City Hall, concluded on July 14. The works performed included 'Samson,' 'King Olaf,' and 'Hiawatha,' and despite the prevailing depression in trade a great success attended the concerts. The combined choral societies, numbering 360 voices, under the able direction of Dr. Barrow Dowling, Municipal Director of Music, sang magnificently. The attack and tone of these excellent singers were excellent, while their steadiness in the florid choruses of 'Samson' evoked the admiration of all the musicians present. The orchestra, under the leadership of Mr. Ellie Marx, numbered eighty performers, and played with great ease and discretion, the tone of the strings being particularly good. The principal soloists were Miss Perceval Allen, Mrs. Forsyth, Miss Helen Juta, Mr. William Green, and Mr. Albert Archdeacon. In addition to his work as bass soloist, to the last-named artist fell the task of organizing and managing the whole South African Festival Tour: in fact, were it not for the public spirit displayed by Mr. Archdeacon, these festivals would not be possible.

At the conclusion of the tour 'The Messiah' will be given to celebrate the jubilee of the Cape Town Choral Society, and H.E. Lord Selborne has commanded a State concert to be held in Pretoria on August 7. Miss Perceval Allen, Mr. William Green and Mr. Archdeacon expect to arrive in England on September 5.

PROMENADE CONCERTS.

The fourteenth season of Promenade Concerts at Queen's Hall, conducted by Mr. Henry J. Wood, with Mr. Robert Newman as manager, commenced on August 15, in the presence of a large and enthusiastic audience that bore genuine testimony to the appreciation of these performances. There was no actual novelty in the opening programme, but a very pleasing feature was Sir Edward Elgar's orchestral suite, 'The wand of youth,' produced at one of the Queen's Hall Symphony Concerts, conducted by Mr. Wood, on December 14 last. The dainty and captivating numbers were crisply and expressively interpreted, and the Suite had a most hearty reception. The composer was present, having arrived a few hours previously, after having conducted a concert of his own compositions at Ostend, to which reference is made on p. 581. The soloists at Queen's Hall on the opening night were Mr. Jacques Renard, Miss Esta d'Argo, and Mr. Lloyd Chandos, whose artistic efforts enhanced the enjoyment of the evening. The analytical programmes this season are written by Mrs. Rosa Newmarch.

NATIONAL CO-OPERATIVE FESTIVAL.

CRYSTAL PALACE, August 22.

This was the twenty-first festival organized in connection with the National Co-operative Society. When in the eighties Ruskin was consulted by the promoters of the great movement of which this musical festival is an off-shoot, he told them that it should be part of their mission to make the people sing and dance. At once they set to work to encourage the formation of district choirs, and to arrange for those great inspirational combined gatherings at the Crystal Palace and elsewhere which have proved to be a valuable factor in the development of the co-operative movement on its social and educational sides. For the first few years the music practised was perforce of a simple and popular kind, but under the energetic guidance of Mr. G. W. Williams progress was always steadily made. Seven years ago it was boldly resolved to attempt higher flights, and the services of Mr. Allen Gill were enlisted. It is now not too much to say that under such able and experienced guidance the combined choirs have now achieved a front place in organizations of this kind.

The following is the programme of the concert given by the huge adult choir, assisted by a large and competent orchestra, on August 22:

O be joyful in the Lord (rooth Psalm)	Prout
The keel row	Folk-songs
The mother's lamentation	Thomas F. Dunhill
Jack Horner	Theodore Distin
Orchestral ('Nell Gwyn' Dances)	E. German
How calmly the evening	Edward Elgar
Strike the lyre	T. Cooke
Rest thee, my little one	Thomas Facer
Now is my Chloris	Frank Idle
O great is the depth ('St. Paul')	Mendelssohn

The choir was on the whole well balanced, the basses being particularly good. The breadth of Professor Prout's chorus made it specially suitable for the occasion. Mr. Dunhill's delicate and beautiful arrangements were very tastefully sung, and the contrapuntal devices of 'Jack Horner' told effectively as music if not as humour. The 'Nell Gwyn' dances were played to the great satisfaction of both choir and audience, and were a capital foil to the tranquil charm of Elgar's very simple part-song. 'Strike the lyre' still holds the field as a well-written specimen of the glee school. The basses here made the most of their exceptional opportunities of display. Mr. Facer's piece was fluently and smoothly sung, and Mr. Frank Idle's new part-song was sung *con amore*. A fine performance of the Mendelssohn chorus was perhaps the most creditable achievement of the programme. The audience was large and abundantly appreciative.

A feature of the proceedings of the last few years has been the performance of a large junior choir, under Mr. Charles J. Jeapes. The programme was an interesting one, and at the

same time was constituted of better-class music than is usually chosen for juvenile concerts at the Palace. One item was a two-part marching song for voices, combs and drums, composed by S. P. Waddington, to R. L. Stevenson's words 'Marching, here we come.' This was effective, although the numerous drummers were too independent in their rhythm. 'I love all things' (Pinsuti) was well performed, and this may be said of 'The dewdrop's folly' (Myles B. Foster) and 'The village blacksmith' (Weiss). Mr. Jeapes conducted with decision and spirit. His success will no doubt add to his ambition to fill the orchestra with children on future occasions.

The competitions in four classes were successful in bringing forward nineteen junior and fifteen adult choirs. The results and other particulars are given in our supplement, THE COMPETITION RECORD.

OPERAS IN ENGLISH.

The Moody-Manners Company commenced, on August 17, its sixth season of grand opera in English at the Lyric Theatre. The opening performance was Lohengrin, in which Mr. Philip Brozel, as the Knight of the Swan, made his reappearance in London after an absence of six years. Five nights later Mr. Brozel impersonated Radames in Verdi's Aida, and on both occasions showed that he had profited greatly by his experience at Continental opera-houses. The other principal artists were Madame Fanny Moody, Madame de Vere-Sapio, and Messrs. Lewys James, William Dever, Seth Hughes, Charles Carter, Charles Magrath and Charles Manners. Miss Maude Louise Roger, who made her debut as Ortrud on the first night, gave promise of becoming of advantage to the company, and the other artists evinced much ability. The repertoire consists of Lohengrin, Tannhäuser, Tristan and Isolde, Madama Butterfly, Aida, Il Trovatore, Faust, and the inevitable combination of Cavalleria Rusticana and Pagliacci. As usual, the excellence of the chorus-singing is one of the most pleasing features of the company, and a well-formed orchestra is ably conducted by Messrs. Eckhold and Sapio. Mr. Charles Manners and his accomplished wife deserve every encouragement for their efforts in the cause of operas in English.

Foreign Notes.

BUCAREST.

Naver Scharwenka's fourth Pianoforte concerto, dedicated to the Queen of Roumania, is to be produced here in October with the composer as soloist.

DÜSSELDORF.

A tablet is to be affixed to the house in Eilkerstrasse where Clara and Robert Schumann lived for three years. From thence the great composer was taken to the Endenich Asylum, near Bonn, where he so sadly ended his days in 1856.

FLORENCE.

A number of valuable autographs—by Wagner, Verdi, Gounod, and others—have been presented to the Musical Academy of this city by the sister of the composer, the late Frederigo Consolo.

FRANKFORT-ON-MAIN.

The concerts of the Museum Society during the winter season will be under the direction of the distinguished Amsterdam conductor, Willem Mengelberg.

HAMBURG.

Georg Schumann's biblical oratorio 'Ruth' will be produced in December by the Singakademie, under the direction of Professor B. Barth.—The first novelty of the coming season at the Stadttheater will be Leo Biech's one-act comic opera 'Versiegelt.' The principal rôles will be taken by Frau Metzger-Froitzheim and Herr Lohfing, and the work will be given under the direction of Capellmeister Stransky.

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LIEGE.

André Ernest Modeste Grétry was born in this city on February 8, 1741. Acting upon the advice of Voltaire, whom he met at Ferney, he went to Paris, where he successfully produced many works for the stage. He died at 'l'Ermitage,' near Montmorency, where Rousseau once resided, and his heart was transported to his native city. The eightieth anniversary of that event was celebrated here last month, which included a special performance of the opera 'Richard Cœur de Lion,' a work which is generally regarded as the finest which Grétry wrote for the stage.

PARIS.

The well-known French conductor, Edouard Colonne, celebrated, on July 23, the seventieth anniversary of his birth. He founded the Colonne Orchestra in 1873. M. Colonne is always a welcome visitor at Queen's Hall, where he will take Mr. Henry J. Wood's place while the latter is conducting the Sheffield Festival.

WILDUNGEN.

Nicolai, who is now only remembered by his 'Merry wives of Windsor,' wrote a Symphony in D which was produced at Vienna in 1845. The score of the work has been recently discovered among the archives of the Gewandhaus.

Mr. Carl Weber, one of the viola players at the Wagner Festival, Royal Albert Hall, in 1877, writes in reference to the obituary notice of Mr. Carl Deichmann, which appeared in our August issue (p. 530): 'Deichmann was principal of the second violins, the leader's desk being shared by August Wilhelmj and Hermann Franke, the originator of the Wagner Festival of 1877. Moreover, Deichmann was the interpreter on that eventful occasion, as neither Wagner nor Hans Richter could speak any English. It was due to his tact and inborn courtesy that he most admirably discharged that important duty.'

Mr. Oscar Pollack, the doyen of musical critics in the Midlands, was entertained at dinner at the Acorn Hotel, Birmingham, on July 27, in celebration of his seventieth birthday, when he was presented with a handsome cheque subscribed for by a number of friends. In the course of the evening Mr. Percy Harrison alluded to the fact that Mr. Pollack commenced his musical career in that town as assistant to the late Mr. Thomas Harrison, and produced the programme of a concert arranged by him (Mr. Pollack) and given at Dee's Hotel fifty-four years ago.

In connection with the recent Dover Pageant, Mr. H. J. Taylor, Master of the music, has been the recipient of several presents from the performers, including a handsome dressing-case from the madrigal chorus, a framed photograph of the complete orchestra from members of the band, the 'hood' of the Royal College of Organists from the 'Spinning' chorus, and a silver cigar-case, suitably inscribed, from the 'Narrative' chorus. Mr. Wilfred Barclay, chief of the 'Narrative' chorus, was the recipient from the members of a large framed photograph of that body of singers.

The volume of harpsichord music, in manuscript, by Alessandro Scarlatti, exhibited at the Exhibition of the Musicians' Company, is about to be published by Messrs. Bach & Co., under the editorship of Mr. J. S. Shedlock. Scarlatti's biographer, Mr. E. J. Dent, considers that this is the most important and authoritative manuscript that he has seen of that eminent composer's.

The fiftieth anniversary of the death of Edward Bache was commemorated at Birmingham Cathedral on Sunday, August 23, when Mr. Royle Shaw played a selection of music composed by that gifted son of Birmingham, whose promising career was cut short at the early age of twenty-five.

Answers to Correspondents.

HULMEIAN.—For your lecture on Church Music, consult the histories of music by Hawkins and Burney; Curwen's 'Studies in Worship Music' (1st series); the writings of Canon Overton (for old English psalmody, &c.); and various articles in Grove's 'Dictionary of Music and Musicians.' Articles on the history of the Anglican pointed Psalter appeared in this journal in the issues of March, April, June and July, 1903. Mr. John S. Bumpus has, we believe, a book in the press which treats of the subject generally, which will doubtless be found useful.

FLAUTO TRAVERSO.—(1) An illustrated article on Wells Cathedral appeared in our issue of December, 1902. Manchester will probably appear next month, and Wakefield and Southwell will follow in due course. At present Liverpool has not a cathedral worthy of the city, but, as you know, a magnificent edifice is now in course of erection. (2) Messrs. Bell's books on English Cathedrals are published at 1s. 6d. each, and you will find a list at the end of each volume.

E. M. C.—Yes, Messrs. Bell publish a book on the Temple Church in their Cathedral series. In addition to the biographical sketch of Dr. Walford Davies (to which you refer), you might consult a similar article on the late Dr. E. J. Hopkins which appeared in our issue of September, 1897. There you will find some particulars of the famous organ erected by Father Smith, with some illustrations concerning it.

H. C. L.—There seems to be reason in your contention that, in Beethoven's Pianoforte sonata in A flat (Op. 26), the pedal should be raised at the beginning of the penultimate bar of the last movement and then immediately depressed, thus leaving only the last (bass) note sounding, but whether an examiner would quibble at such a termination of the sonata is more than we dare to say.

A. E.—Some or all of the following pieces for four violins may meet your requirements: Quatuor (*Dont*) 5s.; Capriccio Fugato, Op. 103 (*Hiller*), 3s.; Three pieces (a) Menuett, (b) Wiegeliend, (c) Barcarole, Op. 5 (*Kleinecke*), each 1s. 6d.; Adagio (*Ludwig*), 1s. 6d.; and Four pieces (*J. Weinreich*), each 2s. 6d. The prices are net, and the pieces can be obtained from Messrs. Novello.

E. D. W.—'As to the capital required to open a music and musical instrument selling business,' this would all depend upon circumstances. And in answer to the question 'Is it absolutely necessary to have had any previous experience?' we venture to submit an affirmative reply, unless you wanted to lose your money.

A. C. V.—(1) For a syllabus of the Royal College of Organists' examinations write to the honorary secretary of the College, at Kensington Gore, S.W. (2) You could not do better than study the eight short and easy preludes and fugues of Bach.

H. G.—With regard to the value of your old violin, we can only repeat what has often been said in this column—submit the instrument to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will give you an estimate of its worth.

J. S.—We believe that Fellows of the Royal College of Organists are entitled to wear a hood. You had better apply to the College authorities for full information on this point as, so far as we can discover, no mention is made thereof in the Calendar.

P. W. H. Q.—Your best plan will be to write to Mr. Courtice Pounds, and ask him for the title and composer of the song which took your fancy. A letter would reach him addressed to the Savage Club, Adelphi Terrace, Strand.

M. O'M.—Why not try for one of the scholarships at the Royal Academy of Music or the Royal College of Music? Beware of unscrupulous persons who, in offering you a tempting bait, only want your money.

H. B.—The stereo. plates of Macfarren's edition of the Messiah have been acquired by Messrs. Novello, and as at present there is no intention of reprinting the work, copies are not obtainable.

C. E.—The notes marked as in your example are to be dwelt upon and sustained their full length.

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1. *Portrait of Dr. H. A. Harding.* By Messrs. J. Russell & Sons.
2. *Evening Anthem: 'Abide with me.'* By Ivor Atkins.
3. *Musical Competition Festival Record.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ADAMS, THOMAS—Fantasia in C minor. (No. 32. Old English Organ Music. Edited by John E. WEST.) 2s.

BANTOCK, GRANVILLE—Pibroch of Donuill Dhu. For T.T.B.B. (No. 454. *The Orpheus*.) 4d.

BEVES, E. F.—Vesper (Grant us Thy peace). On Card. 1d.

BLAIR, HUGH—Te Deum laudamus in E flat. (No. 786. Novello's Parish Choir Book.) 3d.

BOOOTH, VICTOR G.—Truth. Song. For Mezzo-Soprano. 2s.

BREWER, A. HERBERT—"England, my England." Song for Baritone. The words by W. E. HENLEY. 2s.

BUTTON, H. ELLIOT—"Who is on the Lord's side." Hymn. (No. 791. Novello's Parish Choir Book.) 1d.
—"O what can little hands do." Hymn. (No. 792. Novello's Parish Choir Book.) 1d.

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*Angel sp

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Mendelssohn was so devoted a disciple and so earnest a propagandist of Bach that it causes no surprise he should model his first oratorio, "St. Paul," on the masterpiece of his illustrious countryman. This is specially noticeable in the noble use of the chorale by the great Cantor, whose example the younger master followed with equal success. "St. Paul" was produced on Whitsunday, May 22, 1836, at the Lower Rhine Musical Festival, held at Düsseldorf, the composer, then in his twenty-eighth year, conducting the performance. In England the oratorio obtained its first hearing at the Liverpool Musical Festival, October 7, 1836. This performance, given in St. Peter's Church (now the temporary Cathedral of Liverpool), was conducted by Sir George Smart. "St. Paul" was the first choral work of Mendelssohn's issued in England, J. Alfred Novello being the publisher.

Vocal Score, Octavo, 2s. Paper; 2s. 6d. Boards; 4s. Cloth.

Vocal Score, Pocket Edition, 1s. Paper; 1s. 6d. Boards; 2s. Cloth.

Choruses only, without accompaniment, 1s. Vocal Parts, 1s. each. Tonic Sol-fa, 1s. Book of Words, 10s. per 100. String Parts, 16s.; Wind Parts, 15s. 6d.; Cornets (transposed from Trumpet Parts), 2s.; Full Score (English and German Words), 18s.

ELIJAH

English version by WILLIAM BARTHOLOMEW.

This, Mendelssohn's second oratorio, is invested with a two-fold interest: it reveals him in the maturity of his powers, and it was produced at an English Festival, the Birmingham Musical Festival of 1846 (August 26), and under the baton of the composer. After undergoing a rigorous revision, the work was performed in the following Spring (1847), four times in London (by the Sacred Harmonic Society), once at Manchester, and once at Birmingham, all six performances being conducted by Mendelssohn. On November 4 of the same year, at the age of thirty-eight, his music-loving soul was calmed in death.

Vocal Score, Octavo, 2s. Paper; 2s. 6d. Boards; 4s. Cloth.

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HYMN OF PRAISE (LOBGESANG).

English version by J. ALFRED NOVELLO.

Having taken Bach as his model for "St. Paul," what more natural than that Mendelssohn should go to Beethoven for the plan of this festive work? The Choral Symphony of the Vienna master suggested the form of the "Hymn of Praise," composed by Mendelssohn to celebrate the four-hundredth anniversary of Gutenberg's invention of printing. This Symphonic-cantata was first performed in the Church of St. Thomas, Leipzig, the scene of Bach's labours, on June 25, 1840, and in England at the Birmingham Musical Festival of the same year, both performances being given under the composer's direction. Like "Elijah," the "Hymn of Praise" underwent serious revision, the well-known "Watchman" scene being an afterthought which came to the mind of Mendelssohn during a sleepless night.

Half-programme work. Soloists required: two Sopranos and one Tenor.

Vocal Score, Octavo, 1s. Paper; 1s. 6d. Boards; 2s. 6d. Cloth.

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CHRISTUS

English version by WILLIAM BARTHOLOMEW.

An unfinished oratorio, intended by Mendelssohn to form the third of a trilogy with "St. Paul" and "Elijah," and upon which he was engaged up to the time of his death. The eight completed numbers, published posthumously, were first performed at the Birmingham Musical Festival, September 5, 1852.

Vocal Score, Octavo, 1s. Paper.

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ATHALIE

Music to Racine's Tragedy, with recitation for Concert use.

Originally composed in 1843, for female chorus with pianoforte accompaniment, "Athalie" underwent various changes. During his sixth visit to London, Mendelssohn composed the Overture and March, and early in the following year he re-wrote the choruses, casting them in four parts, and scored the work for orchestra. After having been first performed in Berlin—December 1, 1845—it obtained its first hearing in England at Windsor Castle, on New Year's Day, 1847, when it was sung in the original French version. At the request of the Prince Consort, Mendelssohn sent a copy of the score, with an autograph inscription in French, to Queen Victoria specially for this royal performance. In its English version by William Bartholomew, "Athalie" was first performed in this country by the Philharmonic Society, at the Hanover Square Rooms, March 12, 1849.

Half-programme work. Soloists required: two Sopranos and one Contralto, also a Reciter: the recitation portion is, however, sometimes omitted in performance.

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LAUDA SION (PRAISE JEHOVAH).

A Sacred Cantata. English version by W. BARTHOLOMEW.

Composed by Mendelssohn, to Latin words, in 1846, the "Elijah" year, and produced at St. Martin's Church, Liège, on the Feast of Corpus Christi, June 11. The work, in its English version, received its first performance in this country at St. Martin's Hall, Long Acre, on December 21, 1848, at one of the concerts given and conducted by John Hullah.

Half-programme work. Soloists required: Soprano (principal) and a Quartet.

Vocal Score, Octavo, 1s. Paper; 1s. 6d. Boards; 2s. 6d. Cloth.

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MY GOD, MY GOD, WHY HAST THOU FORSAKEN ME? (Psalm 22). Chorus (8 parts), unaccompanied. Price 6d.; Tonic Sol-fa, 4d.; Vocal, 2s. the Set.

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JUDGE ME, O GOD (Psalm 43). Chorus (8 parts), unaccompanied. Price 4d.; Tonic Sol-fa, 14d.; Vocal, 1s. the Set.

COME, LET US SING (Psalm 95). Op. 46. Tenor Solo, Duet (Soprano and Tenor), Chorus and Orchestra. Vocal Score, Octavo, 1s. Paper; Tonic Sol-fa, 6d.; Vocal Parts, 2s. 10d. the Set; String Parts, 5s.; Wind Parts, 4s. 6d.; Full Score (German Words), 6s.

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FESTGESANG (HYMNS OF PRAISE).

As a complement to the "Hymn of Praise" (*Lobgesang*) the four pieces forming the "Festgesang" were first performed in the open Market Place, Leipzig, on June 24, 1840, in connection with the Gutenberg festival. In their original form they are for male-voice chorus with accompaniment of brass instruments, but at the request of his English publisher, Mendelssohn arranged them for mixed voices.

In a letter dated "Leipzig, 23 April, 1843," written to Mr. E. Bayton (Ewer & Co.), Mendelssohn says (in English): "You will receive with these lines the copy of my 'Festgesang,' in which I have made a few remarks in those passages in which Mr. Bartholomew has two different versions, and also the arrangement of the whole for a chorus with female voices. I think it will do well in this shape and have no objection to your publishing it. As I am to fix a price I would say four guineas. . . . I should not like the accompaniment to be called pianoforte or organ, as if it had been originally intended for those instruments; but if you should like to say 'adapted for pianoforte or organ by the composer' you are very welcome to do so, as it is the truth. The same you may say about the arrangement for [which includes] soprano and alto. I only would wish to have on the title some allusion to the original shape, at least nothing which goes against it."

Part of the music of the second of these four pieces is well-known through its adaptation, by Dr. W. H. Cummings, to Charles Wesley's Christmas Hymn "Hark! the herald angels sing," which first appeared in a cheap form in *THE MUSICAL TIMES* of November, 1867 (No. 207). In the above-quoted letter Mendelssohn says, in reference to the English words of No. 2: "If the right ones are hit at, I am sure that piece will be liked very well by the singers and the hearers—but it will never do to sacred words. There must be a national and merry subject found out, something to which the soldierlike and buoyant motion of the piece has some relation, and the words must express something gay and popular, as the music tries to do it."

Vocal Score, Octavo (S.A.T.B.), 1s. Paper.

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For Female Voices, Organ or Pianoforte Accompaniment.

Composed, in 1831, for the nuns of the Trinità de' Monti at Rome, after Mendelssohn had listened with satisfaction to their singing. The English words, selected from the Psalms, were adapted by Professor T. Attwood Walmisley. Both the English and the Latin versions are printed with the octavo edition of the music.

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THE FIRST WALPURGIS NIGHT

The English version from Goethe's Poem, by WILLIAM BARTHOLOMEW.

Goethe's famous poem appealed with strong force to Mendelssohn's dramatic instinct, of which the vigorous chorus "Come with torches" is a sufficient proof. Produced at Berlin in January, 1833, the "Walpurgis Night" was afterwards re-scored. Its first public performance in England was by the Philharmonic Society, at the Hanover Square Rooms, July 2, 1844, the composer conducting. A private performance of the work had, however, previously been given at John Hullah's house, June 14, 1844, Mendelssohn being one of the guests on that interesting occasion.

Half-programme work. Soloists required: Soprano, Contralto, Tenor, Baritone, and Bass.

Vocal Score, Octavo, 1s. Paper; 1s. 6d. Boards; 2s. 6d. Cloth.

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Book of Words, 7s. 6d. per 100.

String Parts, 4s.; Wind Parts, 18s.; Full Score (German Words), 8s.

HEAR MY PRAYER

Soprano Solo, Chorus and Organ (or Orchestra).

Specially composed for some concerts given by Miss Mounsey (afterwards Mrs. Bartholomew), at Crosby Hall, and first performed there on January 2, 1845. Mendelssohn afterwards orchestrated the accompaniment at the request of the late Mr. Joseph Robinson, of Dublin. In this form the work was first heard at Dublin, on December 21, 1848, Mr. Robinson conducting.

Vocal Score, Octavo, 1s. Paper Cover; ditto, 4d.

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MIDSUMMER NIGHT'S DREAM

Incidental Music to Shakespeare's play (Female voices).

The overture, composed by Mendelssohn at the age of seventeen, was the work which first made him famous. First performed in public at Stettin, in February, 1827, Mendelssohn brought the score with him to London in 1829, his first visit to England, and himself conducted the earliest performance of it here on Midsummer night, 1829, at the Argyll Rooms, Regent Street. The remaining music—Scherzo, Notturmo, Wedding March, and the vocal numbers—was not composed until 1843. The complete work was first performed at Potsdam, on October 14, 1843, and in England, under the composer's direction, at the Philharmonic Society's Concert, Hanover Square Rooms, May 27, 1844.

Vocal Score, Octavo, 1s. Paper.

Tonic Sol-fa, 4d. Vocal Parts, 1s. per Set.

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LORELEY

An unfinished Opera.

An opera which, like the oratorio "Christus," Mendelssohn was engaged upon at the time of his death. The published numbers consist of a Finale (performed at the Birmingham Musical Festival, September 8, 1852, to Bartholomew's English Version); an Ave Maria, for soprano solo and female chorus; and a Vintagers' Chorus, for men's voices.

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An Operetta. English version by H. F. CHORLEY.

An Operetta, composed in London between September 10 and October 4, 1829, for the silver wedding of Mendelssohn's parents, and performed on the following December 26. The English version, by H. F. Chorley, was produced at the Haymarket Theatre, July 7, 1851.

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Tonic Sol-fa, 1s. Vocal Parts, 6s. per Set.

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String Parts, 4s.; Wind Parts, 17s.; Full Score (English and German Words), 9s.

CEDIPUS AT COLONOS.

The Music to Sophocles' Tragedy with recitation for Concert

Use. English version by W. BARTHOLOMEW.

Produced at Potsdam, November 1, 1845. First performed in England at Buckingham Palace, February 10, 1848, at the instigation of the Prince Consort.

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Vocal Parts, 7s. 6d. per Set. Book of Words, 25s. per 100.

String Parts, 4s.; Wind Parts, 17s.; Full Score (German Words), 9s.

TO THE SONS OF ART.

English words from Schiller's Poem, by W. BARTHOLOMEW.

Composed for the opening of the first German-Flemish Vocal Festival at Cologne, June, 1846. First performed in England at the Philharmonic Society's concert, Hanover Square Rooms, April 10, 1848.

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THE Associated Board Examinations, 1909.

(Continued from page 618.)

SINGING—continued.

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The Mu

No. 9

LONDON

SOPRANO.

ALTO.

TENOR.

BASS.



ABIDE WITH ME

AN EVENING ANTHEM

THE WORDS WRITTEN BY THE REV. H. F. LYTE

THE MUSIC COMPOSED BY

IVOR ATKINS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante. *espress.* *p*

SOPRANO. A - bide with me ; . . .

ALTO.

TENOR.

BASS. *espress.* *p* A - bide with

Andante. $\text{♩} = 92$

p Ch. S & 4 ft.

fast falls the e - ven - tide, fast falls the e - ven - tide ; . . .

pp fast falls the e - ven - tide, the e - ven - tide ; . . . *mp*

pp fast falls, fast falls the e - ven - tide ; . . . *mp* a - bide with

me ; . . . fast falls the e - ven - tide ; . . . a - bide with

Solo.

ABIDE WITH ME.

mf The dark - ness deep - ens; Lord, with me a - bide; .

me; The

mf me;

Sve.

Sve. *Gl. Claribel.*
Sve. coupd.

f Lord, with me a - bide; . When o - ther

cres. *f* dark - ness deep - ens; Lord, . . with me, with me a - bide;

mf *cres.* The dark - ness deep - ens; Lord, with me, . . with me a - bide;

f (Full *Sve.*) *dim.*

f help - ers fail, . . and comforts flee, . . Help of the help-less, O . . a -

f When helpers fail, and comforts flee, . . Help of the help-less, O . . a -

f *cres.* *dim.* When o - ther help - ers fail, and com - forts flee, Help of the help-less, *dim.*

f When helpers fail, and comforts flee, Help of the help-less, *dim.*

f *dim.*

(2)

ABIDE WITH ME.

First system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have the lyrics "bide with me." and "O a-bide with me." The piano accompaniment begins with a piano (*p*) dynamic and includes markings for *cres. ed accel.* and *sf*.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have the lyrics "I need Thy Presence ev-ry pass-ing hour; What but Thy". The piano accompaniment includes markings for *Poco più mosso. mf espress.* and *mf*.

Third system of the musical score. It continues the vocal and piano parts. The vocal parts have the lyrics "grace can foil the tempt-er's power? What but Thy grace can foil the tempt-er's power, can foil the tempt-er's pass-ing hour, ev-ry hour; What but Thy grace can foil the tempt-er's". The piano accompaniment includes markings for *mf*, *cres.*, and *mf*.

ABIDE WITH ME.

power? *mf* Who like Thy

Who like Thy - self *f* my Guide and stay can be? *dim.*

power? Who like Thy - self my Guide and stay can be? *dim.*

mf *Git.* *Sw.*

mf *dim.* *poco allargando.*

Who like Thy - self my Guide and stay can be? Thro' cloud and

self, my Guide, my Guide and stay can be? *dim.*

f *Ch.* *Man.* *poco allargando.* *Full Sw.* *Ped. 32 ft.*

dim. molto.

sun shine, Lord, a - bide with

Thro' cloud and sun shine, Lord, a - bide, *dim. molto.* a - bide with

Lord, a - bide with me, *dim. molto.* a - bide with

Lord, a - bide with

f *reduce Sw.*

ABIDE WITH ME.

mp
me, Lord, a - bide with me, . . .
p
me, thro' cloud and sun-shine, Lord, a - bide . . . with me, . . .
p
me, thro' cloud and sun-shine, Lord, a - bide . . . with me, . . .
me, . . .

poco a poco accel.
Lord, . . . Lord, a - bide . . . with me. . . .
poco a poco accel.
Lord, a - bide with me.
f *poco a poco accel.* *f*
Lord, . . . Lord, a - bide with me.
poco a poco accel.
Lord, a - bide with me. . . .
f *poco a poco accel.* *sempre cres.*

f *Gt. largamente.* *ten.* *Sv. meno f* *Ch. a tempo.*
Ch. to Ped. senza fl.

ABIDE WITH ME.

Allegro.

Hold Thou Thy Cross be - fore my clo - sing eyes ; . .

f Δ Shine thro' the

f Δ Shine thro' the

Allegro. $\text{♩} = 84.$

legato. *Full Sw.* *Ped. 16 ft.* *cres.*

Shine thro' the gloom, thro' the gloom, shine thro' the gloom, and

Shine thro' the gloom, thro' the gloom, shine, . . and point me

gloom, and point . . me to the skies, Point to the

gloom, . . and point me to the skies, shine . . thro' the gloom, . . and

point me to the skies ; . . Heaven's morn-ing breaks, . . and earth's vain shad-ows

to the skies ; . . Heaven's morn-ing breaks, . . and earth's vain shad-ows

skies, to the skies ; . . Heaven's morn-ing breaks, . . and earth's vain shad-ows

point me to the skies ; . . Heaven's morn-ing breaks, . . and

f *Gt.*

ABIDE WITH ME.

allargando.

flee; Heaven's morn - ing breaks, earth's vain shadows
 flee; Heaven's morn - ing breaks, *allargando.*
 flee; Heaven's morning breaks, earth's vain shadows
 earth's vain shadows flee, earth's vain shadows flee;
cres. molto. *sf* *allargando.*

sf *a tempo.*
 flee; In life, in
 flee, earth's shadows flee; In life,
 earth's shadows flee; In life,
meno f a tempo. *p Sw.*

mp
 death, O Lord,
 in death, O Lord,
 in death, O Lord,
 in death, O Lord,
pp *Gl. to Sw. mp* *p Sw.*

ABIDE WITH ME.

Tempo 1mo.

Extra Supplement.

poco rall. *sempre rall.* *al.* *espress.*

bide with me. *poco rall.* *sempre rall.* *al.* *Tempo 1mo.* A-bide with me; . . .

bide with me. *pp* *sempre rall.* *al.* *Tempo 1mo.* A-bide with

Lord, a-bide with me. *pp* *sempre rall.* *al.* *Tempo 1mo.* *espress.* A-bide with

Lord, a-bide with me. *sempre rall.* *al.* *Tempo 1mo.* A-bide with

poco rall. *pp* Ch. *Ped.*

Man. fast falls the e-ven-tide, fast falls the e-ven-tide, Lord, . . . Lord, . . .

me; . . . fast . . . falls the e-ven-tide, Lord, . . .

me; . . . fast . . . falls the e-ven-tide, . . .

me; . . . fast falls the e-ven-tide, . . .

cres.

a-bide with me. A men.

a-bide with me. A men.

a-bide, a-bide with me. A men.

Lord, a-bide with me. A men.

p *Str.* *dim.* *pp* *ppp*

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This Supplement is part also of the September issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, Price 1½d. The REVIEW also contains the songs "To Thee, Great Lord (Rossini), arranged for S.S.A., and "The little Guinea Pig" (Pearson).

The

Competition Festival Record

(COMMENCED AUGUST, 1908.)

UNDER this head it is proposed to deal with festivals of the competitive type, and generally to serve the interests of the competitive festival movement which has now become an important factor in the musical development of the nation. We hope to be of service to the promoters of festivals in providing expert advice as to the best means of overcoming the numerous difficulties that arise in connection with the inception and carrying out of schemes. Communications are invited from secretaries and others who may desire to discuss points of general interest, and we shall be glad to receive printed reports of festival proceedings.

DATES OF COMPETITIONS WITH NAMES OF SECRETARIES.

1908.

LIANGOLLEN (N. WALES), NATIONAL EISTEDDFOD.—September 1, 2, 3, 4. Mr. E. D. Jones, Eisteddfod Offices.

PORTSMOUTH.—September 26. National Temperance Choral Union. Mr. Robert J. Barclay, 53, Orchard Road, Southsea.

SHEFFIELD.—September 26. The N.W. Co-operative Choral Association. Mr. T. Horrocks, 2, Nicholas Croft, High Street, Manchester.

BLACKPOOL.—October 14, 15, 16, 17. Mr. Lionel H. Franceys, Williams Deacon's Bank.

NOTTINGHAM.—October 17, 24. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

KRIGHLEY (THE "SUMMERSCALES").—October 24, 31. Mr. Allan Bradley, Scott Street, Keighley.

BARROW-IN-FURNESS.—November 5, 6, 7. Mr. T. J. Symons, 28, Warwick Street.

1909.

WARRINGTON.—February 5, 6. Mr. R. W. Cook, 25, Froggall Lane.

CARLISLE.—February 16, 17, 18. Mr. T. Walrond, 5, Hartington Place.

LONDONDERRY.—February 16, 17, 18, 19. Mrs. Alexandrina Stewart, Crawford Square, Derry.

PRESTON.—February 18, 19, 20. Mr. W. W. Miller, Festival Offices, 85, Fishergate.

LONDON (KENSINGTON).—March 2, 3, 4. Miss C. E. Denison, 58, St. Mark's Road, North Kensington, W.; and Miss Rawson and Miss I. Colville.

LONDON (SOUTH LONDON).—March 12 to 18. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.

STRATFORD (FOR ESSEX AND LONDON, E. & N.E.).—March 20, 22, 24, 25, 26, 27 and April 3. Mr. J. Graham, 110, Station Road, Chingford.

ESDALE (WHITBY).—March 23, 24. The Misses Yeoman, Woodlands, Sleights, R.S.O.

DOUGLAS (The Manx Festival).—March 23, 24, 25. Mrs. Laughton, Peel, Isle of Man.

HEXHAM (THE TYNEDALE MUSICAL COMPETITION).—March 26, 27. Miss Allgood, Nunwich, Humshaugh-on-Tyne.

COLERAINE (IRELAND).—April 2. Mrs. Huston, Eliza Villa.

BELFAST.—April 3. Mr. F. J. Moffett, 37, Cromwell Road.

LONDON WORKING GIRLS' CLUBS.—April 3. The Hon. Maud Stanley, Smith Square, Westminster.

MOUNTAIN ASH (S. WALES).—Easter Monday, April 12. Mr. T. Hughes, Mountain Ash.

BOURNE (LINCOLNSHIRE).—April 20, 21. Miss Bell, Bourne.

YORK.—April 21, 28. The Yorkshire Competitions. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

NORTHAMPTON.—April 22, 23. Hon. Norah Dawnay, Dingley, Market Harborough.

MID-SOMERSET COMPETITIONS.—April 27, 28, 29. Mr. H. W. Latcham 4, Market Place, Wincanton.

RET FORD (NORTH NOTTS).—April 27, 28, 29. Mrs. Herbert Peake, Bawtry Hall, Yorks.

ASHBOURNE (DERBYSHIRE).—The Dove and Churnet Valley. April 29. Dr. Bull, Ashbourne.

BURY (LANCASHIRE).—April 29, 30, and May 1. Mr. H. Townend, 3, Bradford Terrace, Buckley Wells.

DONCASTER.—May 4, 5, 6. Mrs. Herbert Peake, Bawtry Hall, Bawtry, Yorks.

WEYBRIDGE (SURREY).—May 5, 6. Miss Christian Egerton, St. George's Hill, Weybridge.

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX).—May 6, 7, 8. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

BRISTOL.—May 10, 11, 12, 13, 15. Mr. W. E. Fowler, Mascotte, Elmdale Road, Bristol.

PEOPLE'S PALACE MUSICAL FESTIVAL.—May 10—15. Miss Edith Barran, 20, Queensbury Place.

PONTEFRAC T.—May 11, 12, 13. Mr. Oswald Holmes, Market Place.

BERKS, BUCKS, AND OXON (WINDSOR).—May 12 to 15. Mrs. Commeline, The Rectory, Beaconsfield, Bucks.

FARNHAM (SURREY).—May 19 and 24. Miss Fordati, Ridgway, Farnham.

BUXTON (NORTH DERBYSHIRE).—May 20, 21, 22. Mr. F. Gummer, Ash Street, Buxton.

ABERDEEN.—June 4, 5. *Pro tem.*, Professor Sandford Terry, Cults, N.B.

LYTHAM.—June 9, 10, 11, 12. Mr. Allon Wilson, Musical Festival Offices.

LONDON.—The National Eisteddfod, June 15, 16, 17, 18. General Secretaries, Mr. W. E. Davies and Mr. D. R. Hughes, 63, Chancery Lane.

(There are many other festivals, the dates of which are not yet settled.)

CREWE.

AUGUST 8.

A successful competition for mixed choirs of from forty to fifty voices was held in connection with the Crewe Memorial Cottage Hospital Fête on the above date. The test-piece was "By Babylon's wave" (Gounod), and a first-prize of £20 and a second of £5 were offered. Six choirs entered, and sang in the following order:

	Marks. (Max. 100.)
Mossley Vocal Society (Mr. John Shaw) ..	80
2nd. Talke & District Prize Choir (Mr. J. Whewell) ..	89
Berwyn Glee Party, Liverpool (Mr. E. Dodd) ..	73
Huddersfield Co-operative Prize Choir (Mr. D. W. Evans) ..	83
Crewe Ruskin Road Primitive Methodist Choir (Mr. E. Lovatt) ..	72
1st. Crewe Wedgwood United Choir (Mr. G. Timms) ..	91

At the conclusion of the competition, Mr. E. Hurren Harding, of Bangor, who adjudicated, conducted an effective massed performance of the test-piece by the competing choirs.

The competition took place on a large covered stage in the open air, and was an innovation in connection with the fête, which was very popular and most interesting. A drawback was the delays caused by the bands playing in the huge procession, which passed through the town and arrived at the park whilst the competition was on. The singing had to be stopped until all the bands had played.

The choral secretary was Mr. H. J. Smith, and he and the other officials are to be congratulated on the success of their first competition, which it is hoped will be a feature of succeeding fêtes at Crewe.

NATIONAL CO-OPERATIVE FESTIVAL.

CRYSTAL PALACE, August 22.

The competitions at this year's gathering constitute, we believe, a record in regard to Crystal Palace Festivals. Nineteen junior and fifteen adult choirs had entered, and every one of them sang. As will be seen below, the choirs came from many parts of the country.

There were four sections, two for the junior and two for the adults, differentiated by the number of voices allowed. In each class, test-pieces from the programme of the great concerts given by combined choirs were selected, and each choir sang a piece of its own choice. The first-prizes were all challenge shields, a small sum or music to the conductors, and certificates to the chorists. Second-prizes were small sums of money from half-a-guinea to three guineas. The following is a list of choirs, pieces, and of results:

JUNIOR CHOIRS, 20 to 30 voices.

Set-test: (a) "I love all things" (Pinsuti). [*] (b) Own-choice piece.		Max. Marks—80		80 = 160	
		(a)	(b)	Total.	
East Grinstead (Mr. C. S. Jelks), "O sing to me a spring song" (Ashworth)†		65	68	133	
3rd. Croydon (Miss E. L. Turley), "A lullaby" (Roedel)†		67	67	134	
2nd. Willesden (Mr. F. Clark), "The brook" (Challinor)†		70	66	136	
West London, Kensal Rise (Mr. J. Martin), "Fairy Barque" (Moffatt)†		59	61	120	
Maidenhead (Mr. L. Rockley), "The dawn of spring" (Mendelssohn)†		64	63	127	
Sheerness (Mr. H. Brooks), "The dewdrop's folly" (Myles B. Foster)*		63	62	125	
1st. Rochester (Mr. F. W. Ralph), "Winds gently whisper" (Whittaker)†		70	72	142	
* Two-part. † Three-part.					

The Dover Choir (Mr. G. Ross) also sang and gained (a) 70, and (b) 68 = 138 marks, but owing, unfortunately, to the accident of their having more than thirty singers on the platform they were regrettably disqualified. Their own test-piece was "Come to me, gentle sleep" (Schartau). It was a condition in every class that "own-choice" pieces were to be unaccompanied. This regulation was a real hardship in the small-choir class. Unaccompanied unison and two-part pieces are not attractive, and

three-part pieces are too much for limited resources. Two-part songs composed with an indispensable accompaniment at best could make an appeal more as exhibitions of capacity than as musical effect. Rochester sang both pieces admirably and Dover did almost as well. The chief fault of the performances was a too laboured rhythm. The attack and enunciation were excellent in nearly all cases.

JUNIOR CHOIRS, 30 to 40 voices.

Set-piece: (a) "Winds gently whisper," unacc. trio (John Whittaker).† (b) Own-choice piece.

	(a)	(b)	Total.
Penge (Mrs. H. Benjamin), "O, sing to me a spring song" (Ashworth)†	63	70	133
2nd. Woolwich (Mr. J. Hines), "Lift thine eyes" (Mendelssohn)†	72	71	143
Erith (Mr. Ruck), "Tis our festal day" (J. Frise)*	59	65	124
St. Clements' Boys (Mr. T. E. Gregory), "The comrades' song of hope" (Adolphe Adam)†	68	69	137
Wealdstone (Mr. E. Aldridge), "The woods" (Mendelssohn)†	62	58	120
Gravesend (Mr. F. R. Gosling), "Lift thine eyes" (Mendelssohn)†	66	61	127
Luton (Mr. W. Haith), "Hail! smiling morn" (Spofforth)†	70	68	138
Faversham (Mr. W. Beard), "Hunting song" (W. T. Stuart)†	62	68	130
3rd. Peterborough (Mr. W. J. Roberts), "A spring song" (Pinsuti)†	70	71	141
1st. Portsmouth (Mr. G. J. Adams), "Blow, blow, thou winter wind" (Stevens)*	74	72	146
Cwmfach (Mr. S. Davies), "A shepherd lullaby" (T. D. Edwards)†	63	62	125
* Two-part. † Three-part.			

Luton had to be disqualified because more than forty children were on the platform. The remarks made above as to the choice of two-part music without accompaniment apply also to some of the foregoing pieces. The singing generally was very good. There was some flattening; so much as a minor third was in one or two cases lost in the long test-piece "Winds gently whisper," but the voice quality and drill exhibited were often excellent.

Penge displayed capital tone and the mark of good training, but the loss of pitch in (a) led to altos singing vaguely. In their own piece they sang very tunefully and tastefully. Woolwich sang (a) with beautiful effect and correctly conceived expression, but lost pitch, and (b) was sung with much charm of tone and treatment. Erith showed refinement in (a), but the altos were uncertain and the tone thin. In (b) the attack and enunciation were good points. St. Clements was the only boys' choir. In (a) their good production was evident, and their performance generally showed skilful training. The alto part was remarkably full for such young boys. In (b) there was some brilliant execution, although the attack sometimes straggled. Wealdstone has something to learn as to unity of attack and enunciation, but their tone was sweet and blendful. The (a) piece was too slow, and in (b) the rhythm was not well treated. Gravesend secured some refined expression in (a), but the tone was mixed (there were some rather old "juniors" in the choir). In (b) the rhythm was too languid and the expression lacked sincerity. Very careful attention to details was obvious. Luton gave an excellent performance of (a). The voices blended beautifully, and the expression was not overdone. The rhythm was scarcely ideal. In (b) there was thrilling ring of clear tone and the execution was pleasantly fluent. An over-eagerness near the end led to some roughness. Faversham did very well for a young choir. The alto part in (a) was sometimes wrong, one or two voices deviating into the treble part an octave lower. They sang (b) capitally, although too slowly. The difficult key-changes were very well done, and altogether their performance exhibited good training and natural capacity. Peterborough displayed excellent vocalization and a compact blend of sweet tone. There was much to admire in (a) even though the rhythm was not a strong feature, and (b), although quite charming as tone, was again not interesting as rhythm. Portsmouth sang with beautiful finish. The vowels were well defined and the pace and treatment in (a) showed good taste and judgment. If they had not lost pitch their performance in this trio would have been rated even more highly than it was. The execution of (b) was a fine example of training.

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The "Heigh, ho" movement would have been better taken faster, and the "Freeze" movement slower and more expressively. But the merits of the singing were obvious. Cwmbach sang after a long journey and a tedious wait at the Palace. These circumstances might tempt an adjudicator to extend special consideration, but this would risk an avalanche. So with every desire to encourage this well-equipped choir, it had to be placed strictly on its merits. In (a), which they sang second, there were too many forcible accents and some wrong notes. There was great virility in the performance, and the altos were the fullest and best of all the choirs. The "Lullaby," although nicely sung in some respects, was again too pointed in accent and not suave enough.

ADULT CHOIRS, 30 to 40 voices.

Set-piece: (a) "The mother's lamentation" (Irish air, arranged by T. F. Dunhill.) (b) Own-choice piece.

Max. marks—80 80 = 160

(a) (b) Total.

Portsmouth (Mr. C. Weedon), "The message" (Caldicot)	60	64	124
3rd. Rugby (Mr. G. Hadden), "Eldorado" (Pinsuti)	67	68	135
Birmingham (Mr. Hellins), "A slumber song" (F. N. Löhr)	61	59	111
2nd. Faversham (Mr. W. Beard), "Excelsior" (W. H. Birch)	68	69	137
1st. Sheerness (Mr. S. G. Quint), "The sea hath its pearls" (Pinsuti)	73	73	146
Grimsby (Mr. J. A. Thomas), "When winds breathe soft" (Webbe)	59	66	125
Penge (Mr. T. F. Tate), "Three fishers went sailing" (Roland Rogers)	63	71	134
Enfield (Mr. H. Vallis), "In this hour of softened splendour" (Pinsuti)	64	63	127

Portsmouth was weak in bass resonance, and lacked unity of attack and of vowel colour. They displayed some good capacity and drill, but they needed more sincere expression. Rugby caught some of the pathos of (a), but the rhythmic attack lacked finish. In (b) they showed greater sympathy and fluency. The sopranos sang rather sharp, and the *pianos* would have been better if softer. Birmingham began (a) in the wrong key and had to start again. The choir apparently has not had experience. The sopranos and altos did very well, but the tenors and basses were very incorrect in the set-test. In (b) there was effective expression, but the pace was too slow and the rhythm sluggish. Faversham is a well-disciplined choir. The tone is agreeable, and the balance fair; the alto part lacks resonance. In (a) the attack was excellent, but the rhythm generally was not well defined. In (b) the delicacies of alto tone again provided rich blend; some of the expression was highly picturesque. Sheerness sang both pieces from memory, and secured conspicuous unity. There was an attractive rhythmic flow in (a), and the expression was distinguished by moving sincerity. In the well-known show-piece (b) there was much to admire in the choral technique, even though the releases were open to criticism. There was welcome absence of exaggeration in the relations of force. Grimsby needs to cultivate a more exact tonal attack, free from curved approach, and to acquire a finer rhythmic sensitivity. In (b) there was much to praise. Some singers, tenors chiefly, allowed themselves to sing roughly in this fine glee. On the whole the performance was full-blooded rather than refined. Penge sang (a) from memory. The sopranos and altos sang nicely, but there were inequalities in the tone and some uncertainties in the attack. The "Three fishers" was finely sung. There was high colour and dramatic expression. Occasional curved tonal attack marred some passages and the intonation occasionally gave way. Enfield began (a) with too much restraint, the attack being diffident, but some delicate expression caught the attention. In (b) they were at first not in tune. The basses were hesitant, and the attack all round was sometimes ragged. The expression was careful and effective.

ADULT CHOIRS, 50 to 60 voices.

Set-piece: "Strike the lyre" (T. Cooke.)

Reading (Mr. F. W. Harvey), "Moonlight and music" (Pinsuti)	68	66	134
Woolwich (Mr. J. Hines), "The sea hath its pearls" (Pinsuti)	70	70	140
2nd. Peterborough (Mr. W. J. Roberts), "The surrender of the soul" (Cornelius)	72	72	144

1st. Coventry (Mr. J. Potter), "To Mary in heaven" (G. J. Bennett)	73	75	148
3rd. Long Eaton (Mr. W. Woolley), "Lullaby of life" (Leslie)	72	71	143
Gloucester (Mr. P. H. Gray), "O gladsome light" (Sullivan)	68	68	136
Mile-End Select (Mr. G. Day Winter), "Weary wind of the West" (Elgar)	70	70	140

Reading is a well-organized choir. The attack in (a) was clean and the execution finished. The tenors were weak in intonation. The last movement was sung with rare spirit. In (b) the blend was sweet, but the rhythm lacked grace of accent. The sopranos were brilliant, and were an effective factor in the climax. Woolwich sang (a) with point and precision, and the tone was very agreeable. The basses were excellent at the final climax. A big, resonant tone was developed in (b), although the inner parts were weak in the balance. The tenors have a too "chesty" tone. The warmth of the expression and the fine technique of the choir were noticeable features. Peterborough sang (a) slowly, but the effect was broad and dignified because of the sonority of the tone. Some of the tenderness of the middle movement was missed, but the well measured out execution of the *Allegro* was impressive as resonant musical tone. This choir attempted a noble but very difficult "own-choice" piece. Only the best equipped choirs can hope to conquer the technical difficulties of a Cornelius part-song. It says much for the Peterborough chorists and their able conductor that they came so near to realization of the touching beauty of this piece. It was not perfectly done, and the proper relations of the crotchet time to the minim time were not observed. But there were some deeply impressive moments in the imposing climaxes. The speciality of Coventry was an exceptionally smooth blend and unity. The execution had that liquidity which gives delight to the ear. The choir would have even finer sonority if the altos were richer. The treatment of (a) exhibited great skill and (b) was even more finely done. The climaxes had due warmth without exaggerations of force, and the high finish of the execution was coupled with moving sincerity of expression. Long Eaton is a well-drilled choir, responsive and plastic. In (a) there was much finish and good technique. The tenors did not control their voices in the last movement. In (b) the interpretation was broad and sonorous. The softer parts might with advantage have been softer. Gloucester secured a dainty rhythmic accent in (a), and the basses displayed a fine, rotund tone. The leading feature was massiveness rather than delicacy. The (b) piece was sung rather quickly, but with effective smoothness. The intonation was not always true and the pitch fell a tone. Mile-End was good as to tone in (a), but for some time the execution lacked freedom. The tenors were excellent, and the climaxes were well wrought up. The last movement was taken at a sober pace and was sung with great spirit. In (b) the opening pace was too slow for the definition of the rhythm. The effect was grave and the execution refined. The stormy *Allegro* was exciting, although hardly so vivid as it can be. The return to a *tempo* was again slow, and at the ensuing *Lento* the pace was not altered. But notwithstanding these points the interpretation had much interest.

Dr. McNaught adjudicated in the adult classes and the junior larger choir section, and Mr. W. McNaught adjudicated in the junior smaller-choir section. The above criticisms are compressed from Dr. McNaught's notes.

The concerts are noticed in another part of our issue.

THE BLACKPOOL FESTIVAL.

OCTOBER 14, 15, 16, 17.

The programme of this important event presents many attractive features. The syllabus is a substantial pamphlet of thirty-seven pages, and affords ample evidence of the care and high aims of the promoters of the scheme. Fifty-four pieces by forty composers are named as tests. There are madrigals, part-songs and vocal solos by composers of the first rank, including the "ancients," Gibbons, Orlando di Lasso, and Purcell; and the "moderns" Brahms, Weingartner, Macdowell and Elgar.

Mr. Havergal Brian has written two pieces specially for the festival. The following is an outline of the proceedings:

Wednesday, October 14.—Children's day and local female-voice, male-voice and church choirs. Evening concert, at which action-songs (a remarkable feature) will be performed.

Thursday, October 15.—Open vocal quartets and quintets, vocal soloists (in eight classes), local female-voice choirs and string orchestras. Evening concert, at which the final competitions will take place.

Friday, October 16.—Junior soloists, instrumental and vocal, action-songs and Maypole dance.

Evening concert by the recently constituted Festival Chorus of 160 voices. The following are among the works to be performed:

"Sing ye to the Lord" Bach.
Festival Hymn C. Lee Williams.
Folk-song variations Rutland Boughton.

Saturday, October 17.—This is the "open" day, on which choirs come from distant parts. The tests are severe. Mixed-voice choirs compete in two sections, and the male-voice choirs are also in two sections. There are also classes for string and for full orchestras. In the chief class for mixed voices the tests are:

Madrigal "Love me not for comely grace" Wilbye.
Motet "Fest und Gedenksprüche" Brahms.
(Op. 109, No. 1.)
Part-song .. "Two roses" Cui.
Part-song .. "O wild west wind" Elgar.

The last-named piece is one of the finest efforts of its composer. It was written at Rome in the early part of the present year. The words are by Shelley.

The proceedings will close with a concert given by the winning choirs and orchestras, and the final competitions of the selected choirs and bands. The adjudicators are to be Dr. McNaught, Mr. Landon Ronald, Mr. Allen Gill, Mr. Harry Evans, Mr. Paul le Vallon, Madame Edith Hands, Mr. C. H. Fogg and Mr. W. McNaught.

WELSH EISTEDDFODAU.

CARMARTHEN, August 3.

This event attracted a large attendance. In the juvenile choir section there were nine entries. The Young Volunteers from Tally (Mr. T. Evans) won the first place. The Whitland Ladies (Mr. T. Davies) won the first place in their class, and Swansea was victorious in the male choir section, the test again being "The King of worlds."

In the chief mixed-voice choir class the Myddin Society (Mr. W. Jones) was first. The test was "He, watching over Israel." Dr. Coward adjudicated.

CARDIFF SEMI-NATIONAL, August 3, 4.

There were numerous entries in the eight classes of the musical competitions. In the chief choral class the tests were "Come with torches" (Mendelssohn) and "My love dwells" (Elgar). Three choirs entered, and the first place fell to the London Welsh Choir (Mr. Merlin Morgan). Seven choirs sang in the second class, in which the test (for how many hundreds of times before?) was "See what love" (Mendelssohn). Briton Ferry (Mr. Evan Morris) was the winner.

On the second day the chief event was the male-voice choir section, in which there were nine entries. Swansea (Mr. L. R. Bowen) gained the first place, after an exciting contest. The test was "The King of worlds" (A. Dard-Janin). Nine juvenile choirs sang, and the first-prize was divided between Ogmores Vale (Mr. W. H. Caple) and Hafod (Mr. Ben Thomas); and the second-prize between Seion (Mr. W. C. Jenkins) and Romilly (Mr. W. M. Williams). The adjudicators were Mr. Coleridge-Taylor, Mr. D. Emlyn Evans and Dr. Rogers.

Other information and an article on "Experiences of a Girls' Club in competitions," by Miss Ashworth, will be found in THE SCHOOL MUSIC REVIEW edition of THE COMPETITION RECORD.

MID-RHONDDA, August 4.

The chief event here was the male-voice choir competition. The test-piece was the same as for Cardiff, and Swansea here also gained the first place, singing first at Mid-Rhondda and hurrying off to Cardiff. Mr. George Riseley adjudicated.

NEWCASTLE-EMLYN, SOUTH WALES, August 5.

This was a typical local Welsh Eisteddfod held in a charming countryside district. Newcastle-Emllyn is the terminus of a branch of the Great Western Railway, and is served only by a single line for many miles. This being so, it was remarkable that from eight to ten thousand people flocked to the event. There was no time-table. It was mainly a case of catch if you can the choirs and soloists. No blame can be attached to the officials, for obviously they had no control over the train service. But although the time at which any section of the competition would be heard was gloriously uncertain, the good temper exhibited was remarkable. Much of this happiness arose from the good-humoured sallies of the Rev. Dr. Gomer Lewis, the "conductor," or, as we should say in England, the "director" of the proceedings. Dr. Lewis is a pastmaster in the art of governing Welsh crowds. The musical part of the Eisteddfod included sections for (a) large choirs, (b) small choirs, (c) children's choirs, (d) male-voice choirs, (e) soloists, and a final concert at which Madame Albani sang.

In the (a) section four choirs, each of nearly 200 voices, each sang Mendelssohn's "Not only unto Him," with the result that Rhymney (Mr. John Price) won the £100 prize. Their performance was distinguished by fine tone and treatment, and artistic restraint. Pontypridd (Mr. W. Jones) won the small-choir prize, Bargoed Teify (Mr. T. Luke) that for male-voice choirs, and the Waunarlwydd Juveniles that for the children's choirs. The winning soloists were: Soprano, Miss Edith Jones (Landore); Contralto, Miss Rachel Jones (Ammanford); Baritone, Mr. W. D. Davies (Penygroes); Tenor, Mr. James Phillips (Cardiff). Miss Lilly Morgan won the pianoforte-playing prize. The adjudicators were Mr. D. Emlyn Evans and Dr. W. G. McNaught.

THE NATIONAL EISTEDDFOD OF WALES.

LONDON, June 15, 16, 17, 18, 1909.

As announced in our last issue, this great event will be held in London next year. There is every prospect of the gathering being of exceptional importance. For one thing, the London Committee has had the courage to set pieces of a modern type, instead of depending upon well-worn selections.

It should be well understood that all the musical competitions, except those in the instrumental section, are not confined to Welsh performers, but are open to the whole world. The opportunity provided for the choirs of the whole country is therefore unique. The adjudicators are to be Sir Charles Villiers Stanford, Mus. Doc.; Dr. W. G. McNaught; Mr. D. Emlyn Evans, Mr. Dan Price, and Mr. Harry Evans. For Secretaries, see page 73. The following are the tests in the chief classes:

Chief Choral, 160 to 200 voices.
"Come, ye daughters" ("St. Matthew's Passion music") .. Bach.
"Rest, soldier, rest" J. H. Roberts.
"The tempest" Cornelius.
First-prize, £150. Second-prize, £50.
Second Choral, 75 to 100 voices.
"O snatch me swift" Dr. Calcott.
"The Lord is my Shepherd" Harry Evans.
First-prize, £50. Second-prize, £10.
Madrigal, 30 to 40 voices.
"The Lady Oriana" Wilbye.
Price, £15.
Female Choirs, 40 to 60 voices.
"The Spanish Gipsy girl" Lassen.
"Sound sleep" R. Vaughan Williams.
"The skylark" J. C. McLean.
First-prize, £25. Second-prize, £10.
Male-Voice Choirs, 75 to 100 voices.
"Fair Semele's high-born son" Mendelssohn.
"The Reveille" Elgar.
"O peaceful night" Edward German.
First-prize, £75. Second-prize, £25.

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